

BOYD'S OPENING ALL WEEK SPECIAL CARNIVAL ATTRACTION. FREDERIC THOMPSON Presents EDWARD ABELES AND THE ORIGINAL NEW YORK CAST IN BREWSTER'S MILLIONS

A Dramatization of George Barr McCutcheon's Famous Book by WINCHELL SMITH and BYRON ONGLEY. GREATEST SHIP SCENE and STORM EFFECTS ever WITNESSED on the STAGE

4 NIGHTS Starting Sunday, Oct. 4 - Matinee Wednesday. L. S. BIRD PRESENTS AMERICA'S GREATEST CHARACTER ACTRESS MAY ROBSON. The Rejuvenation of Aunt Mary

EXCURSION RATES ALL RAILROADS FOR THIS ATTRACTION. Three Evening Performances at 8 O'Clock Precisely

Oct. 12, 13, 14. Special Matinee on Wednesday at 2 O'Clock Precisely. KLAU & ERLANGER'S NEW & GREATER BEN-HUR. A MIGHTY PLAY. Staged on a Scale of Unparalleled Splendor. 300-PEOPLE IN PRODUCTION-300. Special Orchestra Carried by Company

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Orpheum. ADVANCED VAUDEVILLE. Week Starting Mat. Today. BIG AK-SAR-BEN BILL. The Distinguished American Actor, MR. WM. THOMPSON and COMPANY. 7-Patty Frank Troupe-7. Alf Grant and Ethel Hoag. HALLEN and HAYES. BAADER LAVELLE TRIO. LEON T. ROGEE. JACK CONNELLY and MARGARET WEBB. KINODROME.

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This Week's Attractions. Boyd's Theater. "Brewster's Millions" Orpheum Theater. Vaudeville. Krug Theater. "Jane Eyre" Burwood Theater. "The Circus Girl" Palm Theater. Moving Pictures. Jewel Theater. Moving Pictures. Cameraphone. Talking Pictures

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

Gossip About Plays and Players

CARNIVAL week finds the Omaha theaters ready for the carnival crowds. Nothing but the merriest of comedy will be offered, save for the first two nights, when the bill when the Krug will approach the serious. At the Boyd's one of the best of American comedies along the line of comedy will be presented by a company that ought to fairly make a snafu. The Burwood has for its bill a farce comedy that has stood the test of a good many years, and at the Krug the last five days of the week will be turned over to musical comedy. At the Orpheum the vaudeville bill will have a deep comedy tinge, and thus the spirit of the occasion will be reflected at the theaters, and the merry-makers will find nothing there not in keeping with their mood. This is correct from a managerial point of view, and probably also from the point of art. It is recalled that a couple of seasons ago a manager thought maybe art might be called on during the carnival time at Omaha, and so he sent hither a star whose whose name is writ high among classical actors, and he regaled the few who attended his performance with extra theatrical presentations of some of the greatest plays in the realm of the stage. But as a financial success it was a glorious failure. The public would have none of the serious at that time, and the star, perhaps, still suffering from his disappointment, has resolutely set his face against Omaha, since and threatens to do so forever. But he only paid the penalty of offering the public Shakespeare when it wanted George Cohan. How do we know? Well, the next season a Cohan company in a Cohan play at the same theater did a business that is held up to the eyes of grasping agents and managers when they undertake to say that Omaha is not a good show town. This is the season for comedy, and the Omaha manager knows it.

sands of dollars. Unfortunate investments sent him back into the show business, a poor man, but with the name old play that delighted so many thousands before. He is again plotting "My Sweetheart" through the country, and his old friends are glad to see that his tour is attended by something like success. And still another old-time will burst upon our gaze some time during the winter, for Minnie Palmer has returned to America from England and is breaking into the vaudeville game. It is not known how soon she will reach Omaha, but it is pretty certain she will be out this way if she can make her act stick.

Like Her of the Twentieth Century. She Danced. Once upon a time there was another Salome. Not like the passive instrument of Bible story, much less like the perverted lady of modern invention, but a real once upon a time Salome; haunting, virginal, naively grotesque, was the Salome of the middle ages, half ghost, half goddess, half Christian, half pagan, to be pitied, feared and conciliated. This Salome Hans Christian Andersen might have made kin to the Marsh King's daughter or Barrie might have made her a grown up sister of Peter Pan. The daughter of Herodias made as deep an impression on the imagination of the early middle ages as she has on that of the twentieth century, but with this difference, that now fancy is burdened with weary knowledge of human degeneracy. While then it soared wild and exultant through the spirit world, in those old days man had not been long separated and was not completely weaned from his heathen gods. The church had only succeeded in tearing them from their high estate and transforming them from adored beings into malign creatures. The church either became or was from the beginning indignant, and it proudly allowed what it could not prevent that heathen and Christian tradition should here and there run together. Simple folk wished to be on the safe side, and in the popular mythology there was a strange mixture of Greek, Teutonic and Christian personages. There was even a cult of Isis still lingering in the middle ages. The dawn was as yet a person of no importance. His peculiar function was exercised by the deposed gods who, hurt and indignant, lost their scabious character and became dark and dreadful powers. As men no longer honored them by their ministry these fallen deities became evil spirits wandering and hovering in the air. Certain ones among them were leaders of the "furious host," that terrible company of those who, being dead, had not become partakers, or not completely, of blessedness and peace, and lingered between earth and heaven. They swept through air and forest with horrible din in white companies—witches, goblins, hobgoblins, the unshriven, gods, heroes, sinners, goblins, hunchmen, spectres, in whooping ruck and clamor. Wotan and his Valkyries, Charlemagne and his knights, Diana and her train swept through the night, and to this dread company was Salome doomed. Only she was not called Salome in medieval legends, but Herodias, her mother's name. Religious poets of the time treat the subject in full and with relish, but there is an unaccounted tone of pity in the story as if it told of one more sinned against than sinning. It was imagined that the girl, though consumed with secret love of John, was forced by her revengeful mother to demand his head in payment for her dancing. When it was brought to her on a charger she was wild with grief and remorse and tried to cover it with tears

and kisses. The head shuddered at her touch and the dead mouth miraculously blew upon her with such power that she was whirled into space, there to hang, fill and dance round and round forever, the bride of the whirlwind, never to touch earth or to soar beyond earthly trouble. Herodias in her airy wanderings had distinguished company. There was Diana, the wild huntress, and the German Holda, both like herself doomed to ride the storm, and together with Herodias the leaders of the "furious host." In their train swayed things to make men cover their heads in mortal terror. There were suicide displaying their wounds, creatures riding two-legged horses, men tied on wheels, others running without heads or carrying their legs across their shoulders. There were specters of individuality, such as the gray horse bearing a man hooded and spurred, in a long cloak, with a bugle over his shoulder, but no head, or the hunter with face set in his neck, who, followed by dogs and women, rode a headless black horse and yelled "bobol bobol!" There were restless ghosts with a history, like the "furious host" with twenty-four daughters who had so passionately loved the chase that they had so often said "could they but always hunt they cared not to win heaven," that one day the daughters were all transformed into hounds and the mother doomed to hunt her own daughters. There was the flamed wheel who loved the chase so selfishly that in her wild riding she played havoc with the peasants' crops and was condemned to ride the storm to all eternity. There were witches in the forms of cats and goats, there were goblins and evil-of-the-wisps, but most of all, there were the pitiless waiting souls of infants who had died un baptized. From this grim company, from this weird revelry, from her frantic spouse, the whirlwind, poor Herodias had a brief respite. From midnight till cockcrow she might sit in an oak or a hazel tree and weep as her husband loved and heeded not. One other consolation was hers, the heritage of a half admiring, half fearful public. Bernhard and Worms gravely states that in the twelfth century one-third of the whole world worshipped Herodias. The learned Jacob Grimm, who collected much folk lore for the Teutonic mythology says that in the earlier half of the nineteenth century the whirlwind was in Germany, still accounted for by the dancing Herodias whirlwind around in the air.

PAID IN FULL INTERESTS LONDON. American Deenan Called Crude, but Genuine and Virile. LONDON, Sept. 26.—(Special Correspondence.)—Thanks be for "Paid in Full!" We have had so many ill-chosen American plays in the last few seasons that it is a joy to Americans living in London to get a drama that does home-made playwrights justice. The play has been a joy to most of the English critics, too, apparently, for nearly all of them have accorded to it pretty hearty praise. The general verdict was: Rather crude, but genuine and virile drama, straightforward and effective. We can only hope it will not share the fate of "The Lion and the Mouse," which, although it was a failure financially, came within an ace of succeeding here—and almost certainly would have succeeded if it had been done by actors more used to English ways and accents. "Paid in Full" was produced at the Aldwych theater last week with an English company, excepting Paul Arthur, the "Jimsie Smith," who has been in England so long that most players here have forgotten his American origin. He gave an admirable interpretation of the wise, good-natured, self-made "Jimsie." The part of bold, tough Captain Williams was entrusted to Louis Calvert, one of the finest character actors on the English stage, and he made the best of it, which is saying much. Owing to H. V. Diamond's illness, the disagreeable and rather irritating role of Joe Brooks, the husband, who was a cad and a worm, was

BURWOOD. PHONES—Bell, Doug. 1506; Ind. A-1506. TWICE TODAY AND ALL THROUGH AK-SAR-BEN WEEK. AK-SAR-BEN'S LONGEST HA--HA! THE CIRCUS GIRL. MATINEES WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY. THERE'S MORE HONEST-TO-GOODNESS REAP AND FUN IN THIS GIBBERY BIT OF FRENCHY THAN IN ANY OTHER GIBBERY YOU KNOW. NO MATINEE TUESDAY; WEDNESDAY EVENING REPERCUSSION STANTS AFTER THE PARADE.

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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. 26th Ave. Phone Ind. A-1470.

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Mr. Fred G. Ellis. Announces the opening of his Vocal Studio Thursday, October the First. Schmolzer & Mueller Bldg. 1311-13 Farnam Street. Phones, Douglas, 1625; Independent, A-1468. (Continued on Page Nine.)