

BOYD'S THEATRE
3 NIGHTS STARTING TONIGHT
F. ZIEGFELD JR'S
Musical Revue
Follies of 1907

SPECIAL ANNOUNCEMENT
One Night Only--Wednesday Night
JOHN CORT PRESENTS
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IN CONCERT

"The Witching Hour"
THE LARGEST AND GREATEST PLAY OF AUGUSTUS THOMAS.
Two Years of Enormous Success in New York. Six Months of Tremendous Profit in Chicago.

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UNDER
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Week Starting Mat. Today
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At the Omaha Theaters

SATIRE of national scope and comprehension, devoid of individual strife and objectionable features, yet highly colored and seasoned with timely wit and wrenching melody, is what F. Ziegfeld, Jr. provided for the American pleasure seeker when he conceived his "Follies of 1907," which comes to the Boyd Theater, October 18, 19 and 20, with a nuptial matinee Tuesday afternoon, October 20. Everything of real worth is given a polite chide by clever actors, dainty singers and nimble dancers in this revue. Some 100 people caper, cavort and joke through sixteen mascha scenes and make merry for more than two hours and a half, and leave one with the impression that he has witnessed something, the magnitude of which struck him so forcibly that he is tempted to believe it all a vivid dream and is anxious to return and again view the kaleidoscopic scenes in course of evolution. Some of the most conspicuous members of the large cast are Montgomery and Moore, Ross Snow, Charles A. Mason, Nellie Daly, Irma Croft, Marion Libby, James Marley, Estelle Colbert, Prava Savory, and Charles and Anna Glicker, Alfred De Bell, Helen Du Bois, Loria Berr, Marion Lee and Fitzsimmons and Gross.

are: Husay's brilliant "Scenes de la Czar," Dvorak's "Humoresque," "Valse Bluette," by Drize-Auer, and "Iota Navarra," by Sarate, the great Spanish violinist and composer, who died recently at Pampaluna in Spain.
"The Witching Hour," which will be presented at the Boyd theater Thursday, October 22, for three nights and Saturday matinee, has, by reason of its originality of ideas and force of its dramatic fantasy, been the talk of the country for many months. An absorbing story of inherited prejudice and accidental crime is unfolded in Mr. Thomas' most skillful manner, with numerous exciting climaxes, while a background of love and romance extending over three generations is provided. The chief originality and charm of the play, however, lies in its fascinating theories of the power of the mind to read mind and to influence mind by mere thought. Thomas is a past grand master of the art of telling a foot light story, and the imaginative phases of "The Witching Hour" are so happily and poetically introduced and so interspersed with comedy, that the new ideas, or rather, the little known theories, involved, are impressed upon the audience without effort, and in such a way as to arouse curiosity and to inspire fresh interest and thought.
Word that "The Devil" is to be continued for the third week at the Burwood does not come as a surprise, as it is simply the result of the admirable performances that the Burwood's company has been giving to packed houses for the last two weeks. No other stock company ever stationed in Omaha has such a record as is now in the possession of the present organization. It seems to be the desire of every soul in the Omaha district to see and study this play, with its devil in conventional garb, who keeps his audience gasping and admiring the cleverness of the lines uttered. At times this devil is fiendish, cunning, devilish, anything you please that is uncanny; but, above all, he is artistic, and instead of the blasphemous drama that so many expect, the drama is a presentation of the frailties of human nature, painted in various colors by that cunning Hungarian master of language, Ferenc Molnar. The Burwood company improves as it plays together, week after week. Many who have seen the New York and Chicago productions recommend the Burwood production over all others. There will be matinees Sunday, Tuesday, Thursday and Saturday.
David Warfield, David Belasco's brilliant star, will soon appear in Omaha, offering

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ALL RECORDS FOR ATTENDANCE BROKEN TO SMITHEREENS
THE DEVIL FOREVER IF OMAHA WANTS IT
MATINEE TODAY 3RD ENORMOUS
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MATINEES: TUES., THURS., SAT.
"EVERY AMERICAN WOMAN SHOULD SEE THIS WONDERFUL PLAY" - "DOROTHY DIX" (N. Y. Journal)
Seats for David Warfield's engagement Oct. 23, 30 and 31, ready Thursday, Oct. 22. Production of "The Girl of the Golden West" postponed until later.



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his notable success, "The Music Master." Mr. Warfield's engagement, which will be at the Burwood, the only theater in Omaha available to the independent managers, will be for three nights and matinee, October 23, 29 and 31. In "The Music Master" Mr. Warfield has achieved his widest fame and greatest popularity. "The Music Master," which is in three acts, is a travesty on physical culture. The act is styled "Imagination." Edwin Latell comes with a bunch of witticisms and musical oddities. Mons. Taki and Miss Ines are recent arrivals from Italy. Taki has a thunderous voice which he turns to humorous account, while his sweet-voiced wife sings in the piano tone. New kindromes views for the week.
One of the events of the season will be the return to our city of "Under Southern Skies" today, for four days, with the usual matinee at the Krug theater.
"The Moonshiner's Daughter," a strong story of the old south, will be the attraction at the Krug for three days, starting next Thursday night.
A very few years ago the amusement-loving public was bewildered when it beheld living moving pictures. With the march of invention and progress it is now enabled to hear them actually talk and sing, to witness a scene on a single stage where life-size characters in vaudeville, operatic or dramatic entertainment, perform the entire action with the fitness of voice, enunciation and the cream of dialects when required. The perfect illusion of actual life, of talking, breathing, flesh and blood is there. The cameraphone talking pictures are shown daily at the Cameraphone theater, 1403 Douglas street. The bill this week includes "Faves and Lads," the clever comedians and dancers, in their original sketch, "Ris and Ris," and Anthony and Cleopatra, Jensen and Gibben in a Mexican specialty, and the "Bill Poster's Dream," an amusing skit.
Gossip from Starboard.
"Mother," the brilliant new comedy of "love and laughter" by Percy Mackaye now being presented under the direction of Henry Miller at the Savoy theater, New York, is probably the greatest success of the new metropolitan season. Played by a company including Isabel Irving, Charles A. Stevenson, Frederick Lewis, Hazel MacKaye and John J. J. it is being enjoyed nightly to so many theatergoers as well as the New York critics. Mackaye to the front rank of contemporary playwrights, and that it adds another laurel to the chaplet now being worn by Henry Miller as an upholder and producer of all that is modern drama.

Ann Arbor, at Frank McIntyre's home. Robert Edison last season advertised Frank J. McIntyre will appear in "Classmates," supported by Isabel Edison and company. An old Irishman, waking up the street, passed the theater and stopped to read the bill. He had known the "one right star" from boyhood. Turning to a friend who was standing by his side, "See, I'm glad to see that some one is supporting McIntyre besides his father."
According to a writer in the Dramatic Mirror a bona fide criticism made of an act on west by a well known western publisher was as follows: "Out out, out 'Jolly Joe'; it spoiled the past-tense-ness."
Joseph Wheelock, the well known old time actor and one of the founders and first president of the Actors Home of America, who dropped dead last week of heart failure at the railroad station at Hudson, N. J., was nearly 80 years old and in his time played in many Broadway productions. He was a very popular actor and was well known to the "Jolly Joe" who spoiled the past-tense-ness.
O. J. O. (nature) Perhaps Florence Ziegfeld is the most successful of the "Three Week" shows. "The Devil" is a family show—quite the thing for the young American woman, and all her girls and boys and the rest of that ilk.
Mare Klaw, representing theaters worth \$200,000, declared before an Aldermanic committee in New York recently that he had spent \$100,000 in one season trying to keep spectators away from in front of the Rockefeller theater. At the return he got for his money was half a dozen failed to see why a man should be granted a license for \$50 or \$100, to take up the street and annoy the patrons of the theater for which, perhaps, an annual rental of \$15,000 was paid.
In San Francisco David Warfield, in an interview, said: "I never took any money out of my pocket for my play, 'The Devil' did not do any money, it was against taking." Even leaving San Francisco I was going away talked against it and tried my best to induce me to remain here and take charge of a cigar stand."
Paul Armstrong, who wrote "The Hair to the Moor" and "Sally's Care," has a play which he calls "The Love of the Arab," in which he grapples with reticentation and thoughtfulness. "The first act" is set in Egypt, on the banks of the Nile, 4500 years ago; the next three weeks later in a temple in Egypt; and the third is in a studio in New York. That, as some one is certain to remark, is progressing somewhat.
Miss May Irving will play "Mrs. Peckham's Carriage," which has met with success at the Garrick theater in London in

half covered sunken passageway. The whole building seemed to have been planned to make an approach by an outsider almost impossible.
There is only one main entrance, and this is through a gateway. The house is built backward, too. What appears to be an imposing colonial front, looking in the direction of the Hudson river, is the rear of the residence.
There is a subbasement besides the main basement, and broad walks lead past terraces to what might be taken for the main entrance. Instead they lead to blind walls. No steps are discernible whatever. The visitor suddenly finds himself standing on a terrace looking up one and a half stories over a series of stone walls to what appears to be the living part of the house.
The side approaches to the broad piazzas which half encircle the house are concealed, and only one familiar with the secret of the labyrinth could gain access to any part of the building unless entrance was made through the gateway.
This astonishing inaccessibility of the house is common to all sides save the front, which faces a commodious red brick stable. To add to the maze or labyrinth of walls and concealed steps, hundreds of shrubs have been planted on the terraces and one wide gravelled walk, lined with small poplar trees, encircles the house. It leads to no place in particular and it adds greatly to the general effect of well planned ornamentation.
Two watchmen guard the house at night, shrubs have been planted on the terraces from New York City. The bloodhound is said to be of keen scent. As one of the eighteen watchmen scattered about the estate said: "He can sniff a stranger half a mile away."
This extra precaution as to being guarded was taken by Mr. Rockefeller. It is said on account of there being several hundred workmen who will work on the grounds for two months yet.—Chicago Tribune.