Gossip About Plays, Players and Playhouses

HOLIDAY week in Omaha was productive of nothing sensational at the theaters. The most noteworthy thing was the appearance of Marie Doro and company at the Boyd theater in "The Richest Girl." This was notable in showing how a clever company can make much out of little, and entertain an audience for nearly three hours with a story that might be better told in ten minutes. Miss Doro is a charming little woman, with well defined limits to her present capabilities, but thoroughly delightful in what she can do. Her manner is both engaging and piquant, and she ought long to be successful in light comedy roles. Her company was in many ways the best acting organization that has visited us this season so far, and it was to this fact that any success the play may have had is due. It is decidedly thin at all times, and in many places its texture is but the merest shreds. This puts on the player the responsibility of supplying by sheer cleverness what the author had been unable to furnish. That Messrs. Johnson, Eric, Tiden and others were able to do this is no credit to the writer. "The Richest Girl" is not a good example of the modern in comedy, although it does afford Miss Doro a splendid opportunity to display her accomplishments. She would suffer little if she had a better play.

At the Burwood, Mr. Grew had the week, sharing it to some extent with the littlest tot who has played on the stage in Omaha in a long time. Little Mercedes Spong simply had to play herself, that of a prattling, artless babe of 5, and she did it in such a way as to endear herself to all who saw her. Celia Margulz was a success as Claudi, a little further along in years. And Miss Elliott proved her capacity by preserving the illusion and making Claudia at 17 seem little Miss Spong grown tall. Of Mr. Grew fell the burden of the play, and he made the most of his chance. A fine picture of a man it was that he gave in the sheer delineation of the Prince Chap, another of Sudermann's heroes, and gives the part the quiet effectiveness of sincerity.

The announcement of the Boyd bookings for the [illegible] makes it appear that the new year [illegible] the redemption of the promise [illegible] the opening of the season. With [illegible] months were of minor importance [illegible] has now come when the producers in the east see the reasonable expectation of success in their undertakings, and [illegible] are beginning to twinkle in the [illegible] show sky again. The Boyd calendar [illegible] an unusual number of good things for the rest of the season, and folks who get their pleasure at the theater may look forward fondly to many evenings of real interest.

NEW JONES PLAYS FOR FROHMAN

Breezy Comedy Delivered to the Manager.

LONDON, Dec. 18.—(Special Correspondence.)—Henry Arthur Jones sailed for the south last week, for Marseilles and Rome, possibly the Nile and Tunis; perhaps he will spend a few days at Monte Carlo. He calls it a holiday, but I strongly suspect that he carried the tools of his trade in his bag. Moreover, he is under contract to Charles Frohman to deliver a play by September of next year, and since the warm sun of the Riviera inspires the man of letters, the production of next autumn should spring into being amid the happy surroundings of the vines and the roses and the prickly cactus of the Cote d'Azur instead of the gloomy London fog. Of the play itself, Henry Arthur Jones hasn't much to say so far. It is to be a strong play, a typical "Jones" play, a play of human interest, of the conflict of emotions. There is a big woman's part in it, and the woman has to be found. But where? Perhaps Frohman has an idea.

Then Jones has handed yet another MS. to Charles Frohman; a bright, breezy, little comedy—the author threatens to call it a farce—full of good acting parts, full of fun, genuine fun, not mere knockabout stuff. This comes out in America early in the spring and in London later in the year; once more the dramatists favor your side of the water. The leading part is an amusing fellow, always getting into trouble, and getting out of it, heaven knows how. Jones crosses the Atlantic for its production immediately upon his return from his present trip.

His latest play, "Dolly Reforming Herself," is still running at the Haymarket to good business. As you perhaps know, the play contains a moral that is especially applicable at this time of the year. Just such good resolutions and turning over of new leaves as Dolly of Jones' play imposed upon herself are filling the minds of many, many women in real life as January 1 approaches. And the vast majority of them will be broken just as surely as Dolly's were.

Ever so many well known English actresses have joined what is called "The Actresses' Franchise League," the object of which is an active support of the demand for the vote for the fair sex. The league demonstrated its strength of numbers at an "Alhome" held at the Criterion restaurant last week. Such accomplished "vweedlers" as the following should be able to coax anything out of the government: Mrs. Kendal, Violet Vanbrugh, Gertrude Elliott, Mrs. Lorette Ryley, Ellen Terry and Fanny Brough.

The formation of the league suggests an amusing possibility of the near future. The militant methods adopted by some of the English suffragists may spread to the ranks of this latest organization and the programs of some of the London theaters ere long may contain some such announcement as this: "On account of an unavoidable and pressing engagement at Holloway prison, Miss G— E—, will be absent from the cast of this play for some little time to come. For further particulars see the daily papers."

George Grossmith, jr., who has returned to England to take up his part in the coming Gaiety production, has, according to some of the London critics, "put his finger on the real cause of the failure of American drama in London." George attributes it all to the fact that America has a language all its own and very slightly related to English. In other words, it is American slang and slang alone that stands between the American playwright and a goodly slice of the English playgoers' money. "The College Widow," is dragged in in support of this view of the matter, but it will hardly stand investigation. For while the "College Widow" was not a big success it at any rate came nearer to it than several American productions which contained not a word of slang. Guess again, George.

With that delightful inconsistency which is thoroughly characteristic of the English the same critics are waxing enthusiastic over the coming appearance of Rose Stahl in England, fixed for some time about Easter. Rose has already given us here a taste of her quality, having appeared at the Palace in the vaudeville sketch from which her present play was evolved. All I can say is that if "The College Widow" puzzled the English theater-going public, "The Chorus Lady" will knock it silly.

I don't know when you are going to get Joseph Coyne back again. His reappearance in the London production of "The Merry Widow" has been the cause of so much enthusiasm and has resulted in such an enormous increase in the box office receipts that George Edwardes has renewed his contract with the American comedian for a long, long term. To Joseph, life in England has only one drawback and that is the bold, bad income tax collector, who lost no time last year in getting after the popular actor and "stinging" him for a large amount. Actors have less chance of evading this ever-busy individual than the majority of us, for their salaries are all down in black and white in the shape of contracts, and you may be sure that each and every member of the profession is called upon to "show up" by the government official. I heard Coyne holding forth in the Savoy hotel last year on the merits and the demerits of this official, and he said a lot of things that I wouldn't dare repeat. I am told that as a consequence of his growing popularity and his new contract Coyne will be compelled to contribute even more this year to the support of the British navy. Which illustrates the old adage: "Every ointment has its fly."

"The Antelope" was withdrawn from the boards of the Waldorf theater last Saturday night and thus failure number one is registered for the new management of the house which the Shuberts took with such light hearts and dropped like a redhot coal after a few unsuccessful attempts to make it pay. Harry B. Smith, the English manager who is now coaxing Dame Fortune to enter its front doors, lowered the prices of the seats and put on what he considered a first-class show. All to no avail, and the shutters are now up again while Mr. Smith recovers his breath and gets another production ready.

"Penelope," the new Somerset Maugham play, will displace "Mrs. Dot" at the Comedy theater on January 9. Marie Temp will, of course, be found in the title role. This will be Maugham's fifth play to be presented in London. His record to date is three successes and one failure.

JOHN AVA CARPENTER.

At the Omaha Theaters.

The first appearance in Omaha of the well-known comedienne, Florence Davis, and the first presentation here of Henry V. Esmond's latest and most successful comedy, "Under the Greenwood Tree," will form the attractive fare for comedy lovers at the Boyd Sunday, Monday and Tuesday. It was in this dainty idyllic comedy that Maxine Elliott made a tremendous hit in London and at the Garrick theater, New York, last year. "Under the Greenwood Tree" depicts the adventures of a young English girl of social prominence and great wealth, with an equally large heritage of common sense, who becomes disgusted with the vanities of society in London and tired of dodging mercenary suitors and takes one feminine companion, her secretary, in her flight to the depths of the forest to escape it all. Their amateurish efforts at camping with a purchased gypsy van, the intrusion of other humorous characters, numerous ludicrous complications, the bubbling humor of the reckless heroine, the bright repartee of her worldly-wise secretary and many unexpected turns of circumstances furnish a wealth of comedy in the best vein of Henry V. Esmond, the author of the play, while an unanticipated love affair between the heiress and a young country squires furnishes a charming romantic touch.

Max Rogers, the "little fellow," in his latest musical success, "In Panama," will be the attraction at the Boyd theater Friday and Saturday, January 8 and 9, with a matinee on Saturday. This is the biggest of all productions since he began his starring tour ten years ago. He has left nothing undone that money could do to make this the most elaborate of all his previous attractions. The book was entrusted to bright young men, brimful of new ideas, Sylvester Maguire and Aaron Hoffman. Lyrics are by Edward Madden, a most capable writer, while the music is by Max Hoffman, who is responsible for some of our biggest successes. Mr. Hoffman also wrote the music for the "Rogers Brothers in London, in Paris and in Ireland." The entire production was staged by Ned Wayburn. Mr. Wayburn's expert knowledge of stagecraft is responsible for many beautiful color effects, which are a feast for the eye, the pretty settings and picturesque groupings, which help to make "In Panama" the most talked-about piece in the musical field. In the cast supporting Max Rogers, the "little fellow," may be mentioned Joe Kane, Marion Stanley, Joseph E. Barrows, Eileen Sheridan, Avita Sanchez, Floy May, Sybil Brennen, George Lybecker, Robinson Newbold, Philip Leigh, Charles Gallagher, William Edmund, Henry Lehman, Alexander Kleinman, Frank Holmes, Ernest Geyer and a chorus of fifty of the smartest singing and dancing girls ever organized for musical comedy.

A thrilling motor boat race is one of the features of "A Girl at the Helm," which comes to the Boyd January 10 and 11. With a unique use of moving pictures, two of the leading characters are seen at the wheels of plunging motor crafts, churning the water of Long Island Sound. A strong company has been engaged to appear in the piece. The principals include Billy Clifford, Maude Lambert, Countess Olga Von Hatzfeld, Harry Brown, Florence Martin, Bernhardt Neymeyer and Robert Pitkin and a singing and dancing chorus of fifty, including the famous brollers.

The lives of many great musical artists are after a succession of struggles and privation at last crowned with success which so many times does not come until the soul is almost wearied of the tremendous battle against fate. Madam Marchesi, who sings at the Boyd theater Tuesday night, January 12, was very fortunate in this regard. Born of parents who had the entree to the most exclusive circles with ample means and opportunity for hearing the best in music and meeting not only people of great musical culture, but of great social and political influence, it is remarkable that she remained unspoiled. But it is a fact that probably no child ever pursued her studies more seriously or worked more earnestly for the attainment of an ambition. In other words she succeeded in spite of opportunity, when so many fail on account of it. It is easy enough many times for one to make great sacrifice for ambition, but when no struggle is necessary, it is equally easy for one to fail. But Blanche Marchesi was not of the falling type. She had a high mark to reach. All her life she had been surrounded by names which were written large in the world's history of music and mediocrity could find no place in her vocabulary.

"The Middleman," from the pen of Henry Arthur Jones, the eminent English playwright, will be given a fine production at the Burwood theater the coming week, starting with a matinee this afternoon. This great play was produced successfully for many seasons by E. S. Willard, both in his native country, England, and in the United States. In the Burwood's production Edward Chisler, who has not had, so far this season, the opportunity his talents deserve, will be seen as "Cyrus Blenkarn," the old potter. That Mr. Chisler will score strongly in this characterization, there is not the slightest doubt, as witness the success Mr. Chisler scored as "Old Colonel Preston" in "Alabama" last season. The old man, Blenkarn, is just about such a character, but of much more importance. There will be matinees also on Tuesday, Thursday and Saturday.

An opportunity to play one of the roles in which Mrs. Fiske attracted universal attention some seasons ago will be given Miss Elliott following the week to be devoted to "The Middleman" at the Burwood theater. The play in question is none other than "Tess of the D'urbervilles," which play has never been produced in Omaha by any stock company. If will afford Miss Elliott almost unlimited scope and will be given a production fully in keeping with its great worth as a dramatic work.

William B. Gray's drama of New England life, entitled, "The Volunteer Organist," will be the attraction at the Krug for two days, starting matinee today. The play scored a most emphatic success on its presentation here last season, and the advance sale for the present engagement has been unusually large.

"The Village Vagabond" will be the attraction at the Krug theater for two days starting Tuesday night, January 5. The play was written by Robert Sherman, is well constructed and contains many interesting characters that everyone meets in every-day life. There will be the usual matinee on Wednesday.

A. H. Woods' play of the once wild west entitled "The Gambler of the West," will commence a three days' engagement at the Krug starting next Thursday night. It is an elaborate scenic production as well as a thriller in dramatic incidents and situations. The famous cowboy band which accompanies the aggregation will lead the street parade every day of its presence in the city.

The Kitabanzai troupe of eight Japanese acrobats and equilibrists constitutes the headline attraction at the Orpheum this week. The organization was seen here some two years before and created a most favorable impression. Howard & Howard appear in their musical skit "The Messenger Boy and The Thespian." They are to be featured in musical comedy next season. Another comedy, almost burlesque, is presented by Miss Catherine Hayes and Miss Sabel Johnson, they were both formerly prominent in musical comedy; the travesty is called a dream of "Baby Days" and is heightened with songs. James H. Cullen, "the man from the west," will be here with new and bright material. This is Mr. Cullen's eleventh tour of the circuit. A novel aerial act styled "The Clown and The Tired Man" is to be given by McPhee and Hill. Two clever youngsters, the "Two Pucks," come with new songs and dances. They are brother and sister and their work has the ease of old performers. The musical number of the program is presented by "The Musical Craigs," some of the instruments used are of unique design. Both are cultured musicians and Miss Emma Craig is a handsome woman.

The influence of a Bee want ad penetrates to unsuspected quarters.

Music and Musical Notes

IN ONE of the magazines last month, there appeared this sentence, and it contains a very mighty thought—(As mighty thoughts are not overprevalent in our modern magazines, this one may be taken as a New Year meditation.)—Here it is:

"A great teacher is not one who imparts the most facts—he is the one who inspires by supplying a nobler ideal."

Some one has said "Facts are stubborn things." But an ideal is a "mental conception of excellence and beauty."

The multiplication table is a series of "facts," or rather, a simple "fact" developed. But the multiplication of one's accomplishments or attainments is following an "ideal."

The learning of five hundred lines of poetry by memory, is the accomplishment of a "fact," but the catching of the inner beauty of five lines is a step towards the "ideal."

The reading of fifty books in fifty weeks is suggestive of the "fact" that one has read all the pages of those volumes; but the careful digestion of fifty lines is the "ideal" way of securing a real education. (One can easily make his own application along musical lines.)

Notice, if you will, the contrasting words "impart" and "inspire" in the sentence under discussion.

The speech of a great orator may be "imparted" by means of a phonograph, but it does not "inspire" as does the living voice of the man himself as he stands before you giving his great personality to his utterance.

The piano-playing instruments may "impart" much enjoyment and entertainment, (and praise is due them for this), but they do not "inspire" as does the artist who breathes the spirit of the Art and Beauty and Feeling into the things which he plays.

And you can think of many other examples. You will find it most interesting to follow that thought.

And that brings back to mind a splendid address which the writer heard in December, 1908, at Lincoln, and which he has never forgotten.

The address was by Mr. Davidson, the superintendent of Omaha's schools, and every music teacher should have heard it.

The line of thought was based upon the three "I"s of education.

Those who educate by "Information."
Those who educate by "Illumination."
Those who educate by "Inspiration."

Mr. Davidson spoke of the teachers who worked faithfully and earnestly and diligently in giving to the students the "information" contained in a text-book, for example. He dwelt upon the careful and conscientious work of getting the "facts" that were in the book, into the heads of the pupils.

Then he went on to describe the teaching of one who not only gets the "facts" out of the book into the minds of the students, but also "illumines" the contents so thoughtfully that the students get a clear idea of what the writer meant. Such a teacher would use the power of illustration and would make the text mean something more than just the actual information to be gained.

The third class of teachers, said Mr. Davidson, is the class which not only presents the facts for "information," giving them such "illumination" as is necessary for their proper interpretation to the student mind, but also brings out the "inspiration" of the work so that the student could feel what the author actually felt and see what the author really saw. This is the greatest of all teachers. The one who can bring out of the printed words the breath of life which the author "breathed into" them or inspired them with.

The Century and the Webster dictionaries give as the meaning of "inspiration"—the act of breathing "in."

But Webster gives the meaning of "inspire," to breathe "into," which is much stronger. The real meaning therefore of inspiration is the act of "breathing into."

When a man breathes his actual life into a poem, or a song, or a sermon, or a sonata, or a book, it becomes an inspiration, and it is "inspired," and if the teacher can go deep enough to catch this inspiration and "inspire" it into the pupil so that the pupil catches it, this is the greatest type of teaching, this is the supplying of a nobler ideal.

If you should have received any help from the foregoing thoughts don't be afraid to thank Mr. Davidson for them when you next see him.

The New Year resolution is often jeered at, and perhaps it deserves it, but many a man has a great joy in his heart this morning because of a "resolution" he made one New Year's day.

And so, would it not be a good plan to resolve this New Year that we would all become "teachers" who would impart "information" and "illumination" and "inspiration" this year as never before?

And students should perhaps resolve to study themselves more, and thus get closer to their teacher. For the true teacher "studies" his pupils quite as earnestly as he tries to teach him.

Just one thought in closing. Don't depend too much on "inspiration." There is a danger in that.

It is the teacher who combines the three "Is" who is the great teacher.

It is the artist who combines those three qualities who is the great artist.

Many a singer stands up before us who has caught the idea of the composer as far as the sentiment of the song goes, but who through careless phrasing, faulty pronunciation, lack of attention to time and rhythm, makes a bad impression on the intelligent listener.

But let a student study well his text, take note of the Italian terms which are to guide the thought of the singer to the composer's intention (an oft-neglected matter on the part of students), let him observe carefully the "time" or tempo, and the rhythm or "swing," watch the pronunciation of the vowels and of each syllable, and then with his "inspiration" added, he will have become a far more highly educated singer, if he only master one song in that manner, than if he had a repertoire of a hundred songs, with those qualities neglected.

Of course these things are not the whole of singing, but neither is this a singing lesson. Your teacher will tell you the other things and these as well, if you give him or her a chance.

Your teacher's work with you, in any line, is largely dependent upon your capacity!

And again let that sentence be repeated:

"A great teacher is not the one who imparts the most facts—he is the one who inspires by supplying a nobler ideal."

THOMAS J. KELLY.

Musical Notes.

"Had Madame Blanche Marchesi not been a great singer, she would have won fame as an actress. She has such a mastery of the technique of histrionics; her medium for the translating of passion and pathos—every phase of feeling, in short—is so perfected that in an emotional part like that of Isolde her own personality becomes to the hearer merged in that of the character she represents. A worthy feature of Mme. Marchesi's song recitals is that to even the smallest composition which she sings she brings the same exhaustive interpretation which has made her operatic appearances the comment of the severe critics of the old world. Her programs are veritable vocal treasure troves and fountains of pure song, cascades of melody from Brahms, Schubert, Schumann, Scarlatti, Purcell, Dr. Arne, Sigurd Lie, Carl Loewe, Reynaldo Hahn, Hugo Wolf, Debussy, Liszt, Gounod and all the older, as well as the more modern masters of songs."

The above words of appreciation of the art of Madame Blanche Marchesi (daughter of the famous teacher of singing, Mathilde Marchesi), are clipped from a notice of her work which recently came to The Bee office. From information gained through more personal sources, it is safe to predict that Mme. Marchesi will give a very interesting evening to the lovers of intelligent singing.

Mr. Max Landow announces that he will give a Schumann program on the evening of January 20 at Schmoller & Mueller hall. As on former occasions, admission to the recital or concert will be by invitation. Music lovers who are anxious to attend need feel no reluctance in requesting tickets at Mr. Landow wishes them to be present. Program will be announced later.

Mr. Joseph Gahm reopens his studio at once. He will be in the Kartbach building, Fifteenth and Douglas streets.

For some reason, doubtless a good one for Mme. Zeisler, the brilliant pianiste, has "changed" the program for her recital to be given tomorrow evening at the First Baptist church, under Miss Hopper's local management. The revised program follows:

Sonata, Op. 31, No. 1 ..... Beethoven
Allegro. Adagio. Allegretto.
Toccata, Op. ..... Schumann
Nocturne, Op. 27, No. 1 ..... Chopin
Etude, Op. 25, No. 9 ..... Chopin
Valse, Op. 70, No. 1 ..... Chopin
Scherzo, Op. 31 ..... Chopin
Hark, Hark, the Lark, and The Erl King, (transcribed for piano by Liszt) ..... Schubert
Valse Parisienne, Op. 34, (new, first time, dedicated to Mrs. Zeisler) ..... Schutt
Prelude, No. 1, from Pour le Piano ..... Debussy
Paraphrase de Concert, on themes from the opera Eugene Onegulne, (transcribed for piano by Pabst, Op. 42) ..... Tschaikowsky

The Tuesday Morning Musical club will meet next Tuesday, January 5, at 10:30 a. m. sharp, at the residence of Mrs. Edward A. Cudahy, for a chamber music program, in charge of Miss Corinne Paulson. Following is the program:

Trio in C minor for piano, violin and violoncello, transcribed for piano by Pabst, Op. 60 ..... Brahms
Allegro, presto, andante, allegro molto, allegro molto ..... Brahms
Mrs. Hagenow, Miss Eiche, Miss Paulson.
Nirvana ..... Herbert
Chanson d'Amour ..... Beach
Miss Irene Cole.
Spanish symphony, (allegro, andante, allegro molto) ..... Lalo
Mrs. Charles Hagenow.
Traum Durch die Dammerung ..... Strauss
How Deep the Slumber of the Floods ..... Lowe
Hoffnung. When the Roses Bloom ..... Louise Reichardt
Miss Myrtle Moses.
Serenade ..... Becker
Serenade ..... Glassmann
Miss Lillian Eiche.
Trio, Op. 3, (adagio molto, allegro, vivace) ..... Arthur Foote
Mrs. Hagenow, Miss Eiche, Miss Paulson.

Miss Paulson, accompanist.

Mrs. Hagenow, the violinist, who will be heard on this program, is the leading pupil of Leopold Kramer, concert master of the Thomas orchestra, with whom she has studied for the last two years. Mr. Kramer accepts only three pupils, hence there is a distinction attached to being one of the three fortunate ones. Mrs. Hagenow is a prominent member of the Chicago Amateur club and the Lakeview Music club.

PARIS POLITENESS A MYTH

Angry Knock by a Tourist Who Was Buffeted by the Push.

Tradition declares the French to be the most polite people in the world. They're not. Individually the Frenchman may be courteous. Collectively he lacks the essential element of courtesy, regard for the feelings of others. Charming in private, in public he is an individualist to the verge of savagery. In the theater he is a nuisance, on the street he is a boor, traveling he is—there is no other word adequate to the occasion—a hog. You discover this on the occasion of your first promenade in Paris. My first day on the boulevards of Paris was spent mainly in the gutter, my second in apologizing to people who were urging me thither. My third I devoted to doing some butting myself. My fourth, fifth and sixth I nursed lame shoulders. Now I have a hardened spot in my soul and two more on the front of my collarbones, and I can look straight and unquavering into the eyes of an elderly French lady with long gray whiskers and convince her that she doesn't want more than two-thirds of the sidewalk and that if she does want it she doesn't get it. This sounds ungentlemanly, but it's necessary. For if you let yourself get shunted into the street often enough it's only a question of time when a watchful taxiauto will get you.

To study another phase of the downfall of the politest-people-on-earth myth go to any theater. There you will be walked over, nudged, punched, prodded and pushed until you are ready to bite someone! You will find that the Frenchman regards other people's feet as stepping stones of his own career. Between the acts he jams his hat on his head, leans up against the neck of the most convenient lady in the next row, and sons himself in the admiring regard of the house. And, going out, he is simply a juggernaut.—Collier's Weekly.

The influence of a Bee want ad penetrates to unsuspected quarters.

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Tonight, Monday, Tuesday—Special Tuesday Matinee
THE IRRESISTIBLE COMEDIENNE FLORENCE DAVIS IN THE DELIGHTFUL WOODLAND COMEDY "UNDER THE GREENWOOD TREE" BY H. V. ESMOND
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The "Little Fellow" of the Rogers Bros. in His Latest Musical Play,
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$10,000 CHALLENGE BEAUTY CHORUS.
TUESDAY EVENING, JANUARY 12
THE FAMOUS INTERPRETER OF SONG,
MME. BLANCHE MARCHESI
—IN A—
FOUNTAIN OF PURE SONGS
With Brahm VanDenberg at the Piano. Direction H. B. Thearle and J. Sanders Gordon. Baldwin Piano used. Sale opens Jan. 5th. Mail orders received.

The BEE BILL of The PLAYS

THIS WEEK'S ATTRACTIONS

Boyd's Theater ..... "Under the Greenwood Tree" "In Panama"
Krug Theater ..... "The Volunteer Organist" "The Village Vagabond" "The Gambler of the West"
Burwood ..... "The Middleman"
Orpheum Theater ..... Vaudeville
Palm Theater ..... Moving Pictures

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BEYOND A DOUBT—"IF IT'S AT THE BURWOOD, IT'S BULLY"
By Henry Arthur Jones; as played by E. S. Willard.
ONE OF THE STRONGEST PLAYS TO BE PRODUCED THIS SEASON
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Those Smart Singing Youngsters,
Eugene-HOWARD & HOWARD-Willie
"The Messenger Boy and The Thespian."
CATHERINE HAYES & SABEL JOHNSON
In their Amusing Oddity,
"A Dream of Baby Days."
Eleventh Annual Tour of
JAMES H. CULLEN
"The Man From The West."
McPHEE & HILL
In a New Aerial Creation,
"The Clown and the Tired Man."
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America's Foremost Juvenile Artists.
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