What's in a Name? Asks Mabel Taliafero of Public

Popular Actress Asks that in the Future She Be Known as "Nell," and that All the Favor She Has Gained by Mabel Be Transferred to Her Under the New Title by Which She Will Be Known Hereafter.

WHAT'S in a name? That which we call a rose by any other would smell as sweet?" So mused the fair Capulet, when trying by her sophistry to reconcile the differences between her house and that of the Montague to whom she has given her heart. What's in a name, indeed. From the very beginning of man's activity it has been the desire of the ambitious to achieve something that would send his name down the ages. This effort has taken all sorts of guises. The warrior has "plucked the bubble reputation, even from the cannon's mouth." The writer has striven through the long nights and busy days of his life to add to the sum of the world's knowledge such modicum as would ensure him remembrance. The orator has spouted, the singer has voiced his sweetest notes, the pest has raved, the painter has smeared, the sculptor has chiseled, the actor has ranted, the doctor has searched, the explorer risked his life and denied himself comforts—all sorts and conditions of men have given over their lives to the end that after death they should not be forgotten, but their names would live as long as grateful humanity could recall their services. The Ephesian youth was not a pyromaniac; he was merely obsessed with a most laudable desire to leave his name to the ages, and so he put the torch to the temple. What's in a name, forsooth? All man's efforts have been wrapped up in a name.

But here comes Mabel Taliaferro, with a name so artistocratic that few can pronounce it, and for this very reason chucks it to the winds. It matters not that thousands of her admiring fellow countrymen and women are so familiar with the name that they flock to see her, as joyously as if they could say the queer name right off, just like they say "Smith" or "Jones." It doesn't even matter to her that her sister was able to go out last season as a star and gather in numerous shekels because the trusting public wasn't wise to the fact that there are two of them, and flocked to see the one when they thought they were seeing the other. It doesn't matter that she has actually made the name known. She is tired of it. Nor does it seem to cut any ice with her that when she was wedded the law and custom gave her a right to take another name, one that has been worn with some grace and not a little dignity by eminent personages on the American stage, and abroad. She asks us to kindly forget that she was born Taliaferro, was christened Mabel and wedded Thompson. We are kindly requested in the future to call her "Nell." Just Nell. No more. It is her middle name, and she has a right to use it. But we are to transfer to Nell all the loyal devotion we have paid to Miss Taliaferro so that "Nell" can start out with a fame already built. Very well; Nell it shall be hereafter. It will not only prevent confusion as to the mere matter of pronunciation, but it will help in another way. When, in the future, her thrifty and enterprising husband decides to send out a No. 2 company to present some piece in which his wife has made a success, he can't hornswoggle us into the belief that we are to see the real thing until we get to the theater and find out different. It is quite within reason for him to have two Taliaferros in his managerial purview, but he'll have to be content with one Nell.

In making the singular request that the public transfer its favor from Miss Taliaferro to Nell, Mr. Thompson writes a note as follows:

In the future Miss Mabel Taliaferro, the youngest dramatic star on the American stage, will be known simply as Nell.

In the history of theatricals there is no record of so sudden and complete a change in the name of a player—man or woman—who has enjoyed anything like Miss Taliaferro's popularity and success. Because of this fact she and her management couple with the announcement of the change the reasons for making it.

"Taliaferro" is pronounced correctly in two totally different ways and incorrectly in half a dozen others. The name is so foreign and so confusing to playgoers generally that in many theatrical centers it is unfamiliar to the lips of men and women of whose every-day conversation plays and players form a part. It does not suggest to friend or stranger any of the daintiness and girlish charm of the little star. Instead, by its spelling and verbal weight, it has too often indicated the massive spread of a grand opera soprano rather than the slender delicacy of a young American girl. Nell happens to be the erstwhile Miss Taliaferro's middle name, and as it is hers by right and as through its very simplicity and sweetness it eliminates in a moment all the difficulties and unfortunate misconceptions of the larger surname it has been chosen by the winsome actress herself as the title by which she wishes to be known in the future.

FREDERIC THOMPSON.

Nell is 22 years of age, has been a star since she was 20 and has been a principal player of leading parts in famous plays ever since she was 2½ years old. She is most widely known as the creator of the title role in "Polly of the Circus," the most successful comedy of recent years, but long before she had become a star she was celebrated throughout the United States as Baby Bancome in "Blue Jeans," her first part. Subsequently she was a five-year-old principal in "Patent Applied For," played a leading part with Andrew Mack and Katie Emmett in "Shamrock" and "Killarney," and when she had added two more summers to her age was with Chauncey Olcott in "Tommy the Newsboy" and "The Irish Artist." By the time she was 7 she was the most famous child actress in America.

Before she had done playing with dolls the young lady, who will henceforth be known as Nell, had played with Russ Whytal in "For Fair Virginia," had created Ester in Zangwill's "Children of the Ghetto," which gave here the first opportunity to play abroad, and had originated the adorable Fairie Child in William Butler Yeats' exquisite "The Land of Heart's Desire." This latter piece she presented at the age of 12 before the leading social and literary organizations of Ireland under the personal direction of the distinguished author. Everyone remembers and loves her adorable Lovey Mary in "Mrs. Wiggs of the Cabbage Patch," and New Yorkers can never forget her delightful portrayal of winsome Dolly in Mr. Shaw's "You Never Can Tell." As the principal player of "In the Bishop's Carriage" and "The Little Princess" she touched the hearts of playgoers from the Atlantic to the Pacific, and as the leading lady of William Collier's "On the Quiet" and "The Dictator" companies she made a lasting impression in the chief cities of Australia.

Robert Browning's "Pippa Passes" has been staged but once, and then at the age of 19 the present Nell (the former Miss Taliaferro) played the title role, and not only made a sensation by "opening" the play with an uninterrupted monologue lasting twenty-seven minutes, but walked away with the honors of the most difficult dramatic poem ever written.

After that came "Polly," and now in a new play the little star makes her bow as Nell under the direction of Frederick Thompson.

Omaha had the privilege of watching the work of two of the most prominent of the entertainers of today during the week. Maybe it might be better to differentiate a little and refer to one as an entertainer and the other as an actor. It is not tearing from Billie Burke a single leaf of the laurels she has won to suggest that she is not as yet established as an actor. One swallow, you know, doesn't make a summer, nor does one part well done make an actor, even in these days of hurry-up, when stars are made over night, and plays are written while the audience waits. But Billie Burke is an entertainer of much promise, and may some day be entitled to all the distinction she now aims at. In "Love Watches" she is all that was promised for her in advance; she shows a decided capacity for the expression of certain of the commoner emotions, and in that gave evidence of her potential ability when the part she has will ask her to grasp some of the more subtle and less apparent things of life. The role of Jaqueline is not one of depth, nor is the comedy in which she is the central figure one of weight, but it has qualities that please especially in the delicacy of its humor, the untainted quality of its comedy, and its general polish. Such comedy is making much headway in America, and that it is argues for an advance in public taste. In the past American comedy has been tainted with an element of coarseness not always palatable. The buffoonery and the broad dialogue of the farces of the past is slowly but certainly being supplanted by comedy of a higher and worthier type. This is not because we are becoming a nation of bloodless exquisites, but because more and more of refinement is coming into the national life, and with it a greater degree of elegance in manners, both on and off the stage.

Mr. Dixey deserves to be called an actor. Since that dear old lady of his saw him in "Adonis," at a day so far back in the years that he will not fix the date, Mr. Dixey has played many parts and played them well. Hiram Perkins is neither the best nor the worst thing he has done, but it is well done, and in making interesting a part whose claim to public attention must arise solely from the efforts of the man who presents it, Mr. Dixey is achieving the actor's true mission. It is not his fault that the play has about as many weak points as could well be crowded into three acts; that the characters are caricatures, and that its action is so painfully mechanical that some of the subterfuges resorted to would scarcely be adopted by the "thrillers." His acting and that of Miss Lackaye and the others in the company lift the play above itself, and give it a false value. Mr. Dixey deserves something better than the limitations of a part like that of Hiram Perkins.

Henrietta Crosman, who is playing "Sham" at Powers theater in Chicago, is renewing her triumph of last season on Broadway. The continued success of this remarkable woman is one of the bright spots in the annals of the American theater, and a proof that persistent effort, properly directed, can not well fail. Miss Crosman's forte for comedy has long been recognized, and her hold on the public is greatly strengthened by the work she is now doing.

At the Omaha Theaters

Eagles' Week Will Be Given Over to Musical Plays, with "Honeymoon Trail" at the Boyd, "The Beauty Spot at the Burwood, "The Sunny Side of Broadway" at the Krug and a Fine Bill at the Orpheum.

AN interesting as well as amusing number in "Honeymoon Trail," which will play here for three nights starting Sunday, with a special matinee on Tuesday at the Boyd is the Brownie dance, done by ten little "broilers" of the company. It was arranged and staged by that greatest of all stage producers, Ned Wayburn, and he claims it to be, with the wonderful dancing of the "broilers," the best feature act he has ever placed in any show.

"Lo," the new musical comedy written by the celebrated magazine writer, O. Henry, and Franklin P. Adams, the humorist of the New York Evening Mail, with music by A. Baldwin Sloane, will be seen at the Boyd theater for three nights starting Sunday, under the management of The Harry Askin company. The plot is founded on O. Henry's well remembered story, "He Also Serves," which appeared in Collier's Weekly last fall. Its dramatic interest and humor have been preserved, but there have been many aditions made to the characters introducted. John E. Young heads the cast and his magnetic personality, his unctuous humor and graceful dancing set the piece going at such a rapid gait that it quickly developed into a whirlwind success. The songs were encored repeatedly, the costumes are magnificent and the thirty-two chorus girls, who incidentally average but abandon, while O. Henry's pungent wit, and the humorous situations and complications kept the audience in an uproar of delighted laughter.

For Eagle week attraction at the Orpheum, starting today, a bill is promised headed by Joseph Hart's "The Futurity Winner," and well balanced throughout by interesting numbers. "The Futurity Winner" is from the pen of Edmund Day, and is written in two scenes, the first being in the jockeys' quarters of the Sheepshead Bay track, New York, just before the Futurity classic race, the second showing the actual race itself, between three thoroughbreds. In a number called "Nightingales Making Love," the Brothers Permane introduce a line of light buffoonery and clever, bird-like music which is making them highly popular over the circuit. The Three Leightons return again in an amusing skit which they call "A One Night Stand in Minstrelsy," in which is much clever dancing and dialogue. Ray Montgomery and the Healey Sisters furnish a lot of comedy and dancing, while the Ferrell Brothers have a cycling act pronounced a wonrer in other cities. Lew Wells is well known in Omaha as one of the most popular monologuists in the business. Vittoria & Giorgetta are foreign equilibrists of high caliber who are making their debut in America this year. The Orpheum Concert orchestra of fifteen pieces and the kinodrome with its new films top off a most excellent Eagles' week bill. A trip through the Yukon-Alaskan exposition at Seattle is one of the features of the kinodrome.

"The people of the stage are becoming more domestic in their living every day," is the verdict of Miss Viola Gillette, a prominent member of "The Beauty Spot" company which opens at the Burwood theater this evening for the entire week. "Broadway, the headquarters of the actors of this country," continues this charming actress, "is more like a main street of an inland village in the summer time than it is like what it really is, the loafing place of the great body of disengaged. Why, some years ago one could not walk along this street without jostling burlesque actors, vaudeville teams and legitimate performers. Now go up and down its entire length any summer afternoon and you will find it entirely deserted but for the unfortunate ones who are in immediate need of a summer engagement. Where are all the thousands of idle actors? The question is indeed a puzzler to the uninitiated. Its answer can be found in nearly every rural district where the stage folks are summering on their farms, in their bungalows or camping out. Everywhere the spirit of domesticity is rampant and the modern actress is at no time more contented than when superintending the household duties of her own home. What care she how humble it is—she may have lived in palatial hotels all the season, but to her the simple cottage of the vacation period, with herself the mistress, is far more inviting than any royal suite in a six-dollar-a-day hostelry. Possibly it is the very contrast that makes it attractive, or, perhaps, it is the sense of proprietorship, who can tell, but the fact remains that contentment such as she has never found in the glamor of the footlight rests in her home."

When Arthur Jerome Eddy of Chicago wrote his great novel, "Ganton & Co.," he had no idea that the book would be seized upon for its dramatic value, and when the artist, in illustrating the narrative, pictured the central character, John Ganton, he never dreamed that his conception of this man would be reflected upon the stage just as it appeared upon the printed page. Persons who have read this novel and who are familiar with the illustrations will be almost startled at the remarkable manner in which Mr. George Fawcett impersonates the character of John Ganton in the play, "The Great John Ganton," which comes to the Burwood in the near future. The actor looks as if he had stepped from between the covers of the book, and yet he appears practically without make-up. It is likely that Mr. Fawcett's great resemblance to this book character suggested to the Messrs. Shubert his selection for the title role in the play. Mr. Fawcett's successes have been many, notably his part of James Phelan, the alderman, in "The Man of the Hour," and Big Bill in "The Squaw Man." This latter part won for him a distinction in London theaters that has been obtained by few American stars.

There is something quite different in "The Sunny Side of Broadway," which will open at the Krug this afternoon and run for the entire week, with Wednesday and Saturday matinees. The Krug management looked around for a real classy convention week show and succeeded in booking this attraction, which is replete with song hits, up-to-date comedy and a bevy of pretty girls.

The Hebrew is played by Max Bloom, who was with "The Mayor of Tokio" last season. Mr. Bloom is a character actor of established reputation. He makes people laugh, and that is his mission. His role in this instance is that of Abey Tiredheimer, a Hebrew with a trick horse to sell. Miss Caroline Ryan enacts the role of Flossie, the sweet young thing who is much in evidence. Miss Ryan is a soubrette with personal charms. She is in the show all of the time. Last season she was with Gus Edward's "School Days." Some of the song hits of the piece are, "Selling Papers," "He's a Devil," "Those Good Old College Days," "What's the Use of Working When the Old Man Runs a Bank," "Every Town Has a Postoffice and a Wise, Wise Girl," "The Pazaza Plant," "Beware of the Garden of Love," "Oh, Mr. Moon, You're Full Tonight," "My New Motor Boat" and "My Heart is Beating Like a Big Bass Drum." A few of the scenic effects are the Columbus circle in New York City and the Yale campus. The original dancing Pippns and the six "baby dolls," with building blocks and nursery rhymes, are some of the surprises offered. Marie Montrose is the prima donna. Al Harrison and J. E. Coughlin add to the amusement with their trick horse stunt. Considerable care has been given to the selection of the chorus.

The "Story of Mary Queen or Scots," told in song, picture and story, by 250 of our best local talent, on September 16, 17, at the Boyd, will be of unusual interest to the general public. These entertainments are well known in Omaha. Two of them—the Story of Martin Luther and the Story of Oliver Cromwell—being given several years ago under Kountze Memorial Lutheran auspices.

The popular Charles Breckenridge Stock company which has played a successful engagement several weeks at the Air Dome, will finish its engagements in this city on Saturday night. During Eagles week the company will change its plays nightly and introduce specialties between the acts. This is expected to be the banner week of the season.

How Old is Your Favorite Actor?

THERE is always an interest on the part of the public in the age of popular favorites of the theaters, and the nationality of the players is scarcely less interesting. This is especially true nowadays, when there is a constant exchange of artists between one country and another, and when, as at present, many of the favorites ordinarily regarded as Americans are in reality of foreign origin. The following is a carefully compiled list from The World Almanac of prominent stage people, including actors, actresses and singers, with the birthplace and date of birth:

Name and Birthplaces.	Born.
Adams, Maude, Salt Lake City, Utah	1872
Albani, Emma, Chambly, Canada	1851
Alexander, George, Reading, England	1858
Allen, Viola, Alabama	1869
Anderson, Mary, Sacramento, Cal	1859
Anglin, Margaret, Ottawa, Canada	1876
Arden, Edwin, St. Louis, Mo	1864
Arthur, Julia, Hamilton, Ontario	1869
Bancroft, Sir Squire B., England	1841
Bancroft, Lady, England	1840
Bange, Frank C., Alexandria, Va	1836
Barnabee, Henry Clay, Portsmouth, N. H	1833
Barrymore, Ethel, Philadelphia, Pa	1880
Bateman, Isabel, Cincinnati, O	1854
Bateman, Kate, Baltimore, Md	1843
Bates, Blanche, Portland, Ore	1873
Bell, Digby, Milwaukee, Wis	1851
Bellew, Kyrle, London	1845
Bernhardt, Sarah, Paris	1844
Bingham, Amelia, Hickville, O	1869
Bispham, David, Philadelphia, Pa	1857
Booth, Agnes, Australia	1843
Bourcicault, Arthur, England	1864
Buchanan, Virginia, Cincinnati, O	1846
Burgess, Neil, Boston, Mass	1846
Burroughs, Marie, San Francisco	1866
Byron, Oliver Doud, Baltimore, Md	1847
Calve, Emma, Aveyron, France	1864
Campbell, Mrs. Patrick, London	1864
Carey, Eleanor, Chile, S. A	1852
Carter, Mrs. Leslie, Lexington, Ky	1862
Clarke, Creston, Philadelphia	1865
Claxton, Kate, New York City	1848
Coghlan, Rose, Scott county, Iowa	1846
Cohan, George M., Providence, R. I	1878
Conquest, Ida, Boston	1870
Conried, Heinrich, Bielitz, Austria	1855
Coquelin, Benoit C., Boulogne, France	1841
Crabtree, Lotta, New York City	1847
Crane, William H., Leicester, Mass	1845
Crosman, Henrietta, Wheeling, W. Va	1866
Damrosch, Walter J., Breslau, Prussia	1862
Daniels, Frank, Boston, Mass	1860
Davis, Fay, Houlton, Me	1869
D'Arville, Camille, Holland	1863
De Belleville, Frederic, Belgium	1838
De Merode, Cleo, Paris	1874
De Reszke, Edouard, Warsaw, Poland	1855
De Reszke, Jean, Warsaw, Poland	1850
De Wolfe, Elsie, New York City	1865
Dixey, Henry E., Boston, Mass	1859
Dodson, John E., London	1867
Dressler, Marie, Canada	1869
Drew, John, Philadelphia, Pa	1853
Duse, Eleanor, Vigevano, Italy	1861
Eames, Emma, Hayden, Shanghai, China	1868
Earle, Virginia, Cincinnati	1876
Edeson, Robert, Baltimore, Md	1865
Elliott, Maxine, Rockland, Me	1876
Elleler, Effie, Philadelphia, Pa	1858
Eytinge, Rose, Philadelphia, Pa	1837
Faversham, William, England	1868
Fields, Lewis, New York	1867
Fiske, Minnie Maddern, New Orleans	1865
Fox, Della, St. Louis Mo	1871
George, Grace, New York City	1880
Garmon, Effie, Augusta, Ga	1845
Gerster, Etelka, Kaschau, Hungary	1857
Gillette, William, Hartford, Conn	1853
Gilman, Mabelle, New York City	1880
Glaser, Lulu, Allegheny, Pa	1875
Goodwin, Nat C., Boston, Mass	1857
Hackett, James K., Canada	1869
Hading, Jane, Marseilles, France	1861
Hall, Pauline, Cincinnati, O	1865
Hainmerstein, Oscar, Berlin, Germany	1847
Hare, John, London	1844
Harned, Virginia, Boston, Mass	1868
Harrigan, Edward, New York City	1845
Harrison, Maud, England	1858
Hauk, Minnie, New Orleans, La	1853
Hauptmann, Gerard, Salzbrunn, Austria	1862
Hawtrey, Charles, Slough, England	1855
Held, Anna, Paris	1873
Heron, Bijou, New York City	1863
Hilliard, Robert S., Brooklyn	1850
Holland, Edmund M., New York City	1848
Holland, Joseph Jefferson, New York City	1860
Hopper, De Wolf, New York City	1862
Hopper, Edna Wallace, San Francisco	1874
Irving, Isabel, Bridgeport, Conn	1870
Irwin, May, Toronto, Canada	1862
James, Louis, Tremont, Ill	1842
Jones, Henry Arthur, Grandsborough, England	1851
Kendal, William H., London	1843
Kendal, Mrs. W. H., Lincolnshire, England	1849
Kelcey, Herbert, H. L., London, England	1855
Kellogg, Clara Louise, Sumpterville, S. C	1842
Kidder, Kathryn, Newark	1868
Lackaye, Wilton, Virginia	1862
Langtry, Lily, St. Helens, Jersey, England	1852
Loftus, Cissie, Glascow	1876
Mack, Andrew, Boston, Mass	1863
Mann, Louis, New York City	1864
Mannering, Mary, London	1876
Mansfield, Richard, Heligoland, Germany	1857
Mantell, Robert B., Ayrshire, Scotland	1854
Marlowe, Julia, Caldbeck, England	1865
Martinot, Sadie, Yonkers, N. Y	1857
Mason, John, Orange, N. J	1857
May, Edna, Syracuse	1877
Melba, Nellie, Melbourne	1866
Miller, Henry, London	1859
Mitchell, Maggie, New York City	1832
Modjeska, Helena, Cracow, Poland	1844
Mordaunt, Frank, Burlington, Vt	1841
Morris, Clara, Toronto, Canada	1846
Mounet-Sully, Jean, Bergerac, France	1841
Murphy, Joseph, Brooklyn, N. Y	1839
Nethersole, Olga, London	1870
Nellson, Alice, Nashville, Tenn	1870
Nilsson, Christine, Wederslof, Sweden	1843
Nordica, Lillian, Farmington, Me	1858
Olcott, Chauncey, Providence, R. I	1862
O'Neil, James, Ireland	1849
O'Neill, Nance, Oakland, Cal	1875
Paderewski, Ignace, J., Poland	1860
Pastor, Tony, New York, City	1837
Patti, Adelina, Madrid	1843
Plympton, Eben, Boston, Mass	1850
Powers, James T., New York City	1862
Prince, Adelaide, London	1866
Rankin, A. McKee, Sanwich, Canada	1844
Ravelli, Hamilton, Madrid	1860
Rehan, Ada, Limerick, Ireland	1860
Rejane, Gabrille, Paris, France	1857
Robertson, J. Forbes, London	1853
Robson, May, Ontario	1868
Russell, Annie, Liverpool	1864
Russell, Lillian, Clinton, Ia	1860
Salvini, Tommaso, Milan, Italy	1830
Scheff, Fritzi, Vienna	1879
Schumann-Heink, Mme., Austria	1861
Seabrooke, Thomas Q., Mt. Vernon, N. Y	1860
Sembrich, Marcella, Lemberg, Austria	1858
Shannon, Effie, Cambridge, Mass	1867
Shaw, Mary, Wolfborough, N. H	1860
Skinner, Cambridgeport, Mass	1857
Sothern, Edward H., England	1864
Sousa, John Philip, Washington	1854
Spong, Hilda, London	1875
Stanhope, Adelaide, Paris, France	1858
Stevenson, Charles A., Dublin, Ireland	1850
Stoddart, James H., Yorkshire, England	1827
Tearle, Osmond, Plymouth, England	1878
Tempest, Marie, London	1867
Templeton, Fay, Savanah	1868
Terry, Ellen, Coventry, England	1848
Thompson, Denman, Girard, Pa	1833
Thompson, Lydia, London	1838
Thursby, Emma, Brooklyn, N. Y	1857
Tree, Beerbohm, England	1846
Tyler, Odette, Savannah, Ga	1863
Tyman, Brandon, Dublin, Ireland	1876
Walcot, Charles, New York City	1840
Walsh, Blanche, New York City	1873
Ward, Genevieve, New York City	1838
Warfield, David, San Francisco, Cal	1866
Warde, Frederick, Wadington, England	1851
Warner, Charles, London	1846
Weber, Joseph, New York City	1867
Willard, Edward S., Brighton, England	1853
Wilson, Francis, Philadelphia, Pa	1854

Stage Negro of Today and Yesterday

ACCORDING to Frank Doane, who so realistically portrays the character of Chikoree, the negro valet, in "The Beauty Spot," there are a lot of interesting facts concerning the stage negro of today and past years—not the native Africacan of Ethiopian extraction, but the white actor who interprets the character of a darkey.

The birthplace of minstrelry, which, translated, means negro character acting, was in a humble dwelling at 87 Catherine street, New York City, in the early part of the ninsteenth century, closely followed by Dave Reed in 1844. Not until 1843 was the first minstrel troupe organized, although, according to some records, the first black-face comedian, one Herbert, made his first appearance as a burnt corn man as far back as 1815 in Albany. In the older days the negro comedian lacked the more refined elements of his art found in his brothers of the present day. He depended for his laughs on a coarser brand of humor, and his make-up was eccentric and grotesque in the extreme.

At the present time a man portraying the character of a negro can be just as refined as a straight comedian, witness Willie P. Sweetman's work. Briefly summed up, the object of the old-time interpreter of negro character was to delve into the grotesque, while the modern actor depends upon the trtuhfulness with which he depicts the character to win his audience.

LEAVES WIFE AND FAMILY

Charles M. Hart Commits Suicide, While Six Children and Widow Live On.

A wife and six children were left without support by the death of Charles M. Hart, who is thought to have sought death when he was run over by a Union Pacific train. The body was taken to Bertrand, Neb., this afternoon. Although none of the relatives has been here to identify it, they are certain that it is his.

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By Jos. W. Herbert and Reginald DeKoven.
Same cast that appeared for six months at Herald Square Theater, New York City. Most Beautiful Aggregation of Chorus Girls Ever Seen in Omaha.
Sept. 19, 20, 21, 22, Geo. Fawcett in "The Great John Ganton." Seats ready Thursday.

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SHOWING AN ACTUAL RACE
Those Eccentric Clowns
The Brothers Permane
in "Nightingales Making Love."
The Three Leightons
Presenting
"A One Night Stand in Minstrelsy."
Ray Montgomery and the Healy Sisters
In a Novelty Singing and Dancing Skit.
Last Appearance in America for Two Years of the
Ferrell Brothers
The Smartest of Comedy Cyclists.
Return Engagement of the Popular Entertainer,
Lew Wells
Monologus and Saxophone Eccentricities.
Debut in America of the European Equilibrists,
Vittoria and Giorgetta
KINODROME
Always the Newest in Motion Pictures.
New Regular Musical Feature Extraordinary,
ORPHEUM CONCERT ORCHESTRA
15—Talented Artists—15
PRICES—10c, 25c and 50c

BASE BALL
OMAHA vs WICHITA
SEPT. 11, 12, 13 and 13
Two Games Sunday, Sept. 12.
FIRST CALLED 2 P. M.
VINTON STREET PARK
MONDAY, SEPT. 13—LADIES DAY.
Games Called 3:45 P.M.

AIR DOME
BRECKENRIDGE STOCK CO.
IN
REPERTOIRE OF PLAYS
Admission .....10c and 20c
The Air Dome has a waterproof roof. Eagles' Week—Change of Play Nightly.

Mary Queen of Scots and
JOHN KNOX
250—Local Talent—250
BOYD'S THEATER
September 16-17 at 8:15 P. M.
Reserved Seats at Theatre Box Office. Open on and after Monday Sept. 14.

Rev. John P. Clyde
Speaks at the
Y.M.C.A.
Sunday, 4 P. M.
Tenor Solo By Mr. Hopkins.

EAGLES' MINSTRELS
San Francisco Arie's Famous Troup of 40. Benefit Benson Arie 1202. Tue. Wed. and Thurs. Eve. Admission 50c. Ride out and visit the Prize Boosters of Eagledom.
Benson Eagle Auditorium
Sept. 14-16.
(A $20,000 Hall for an Arie of 300)

Chicago Film Exchange
14th and Douglas St.
America's Largest Film Renters
See our exclusive Service of Pictures never before seen in Omaha at the new
PRINCESS THEATRE BEAUTIFUL
14th and Douglas Streets.

The Borglum Studios
Piano Instruction
August M. Borglum, Madam Borglum,
Pupils of Wager Swayne,
Leschetizky Method.
1610 CAPITOL AVENUE.

Oratory - Elocution - Literature - Physical Culture - Metaphysics - Dramatic Art
LYRIC SCHOOL OF EXPRESSION
SHERMAN M. HOYT, B. O.,
PAUL HERBERT B. O.
Nineteenth and Farnam Streets.
Telephone, Douglas 3745
ALFRED TOMSON, Business Manager.

Vernon C. Bennett
Organist—Temple Israel.
PIANO.....ORGAN.....THEORY
—STUDIO—
Schmoller & Mueller Bldg.
1313 Farnam St. Tel. Doug. 1625.

EAGLE CARNIVAL
Big State Fair Shows; Free Attractions. Benefit Benson Aerie 1202. Ride out and Visit the Prize Boosters of Eagledom. Event of Convention Week.
KRUG PARK BALL GROUNDS.
September 12-19.

Montana Man Has Two Wives

One from Greenfeld, Ia., Whom He Divorced, Has Decree Set Aside After He Remarries.

LEWISTOWN, Mont., Sept. 11.—C. E. Gander of Straw, this county, finds himself with two wives, both of whom he legally married. Three years ago he was married at Greenfield, Ia., and brought his bride to Montana. Shortly afterwards she went home for a visit and failed to return.

Gander sued for divorce on the grounds of desertion, alleging that he did not know the whereabouts of his wife. He obtained a decree and shortly afterwards was married again.

A short time ago Mrs. Gander No. 1 returned and moved to have the divorce set aside on the ground of fraud, alleging that her husband knew where she was all the time. Yesterday Judge Cheadle vacated the former divorce decree.

Henry A. McPike.

WASHINGTON, Sept. 11.—Henry A. McPike, one of the founders of the Altoona, Pa., Times and for many years the publisher of the Cambria Freeman, Ebensburg, Pa., is dead at his home in this city, aged 77 years.

Quick Action for Your Money—You get that by using The Bee advertising columns.

Fairbanks at Shanghai.

SHANGHAI, Sept. 11.—Former Vice President Charles W. Fairbanks, accompanied by Mrs. Fairbanks, arrived here four days ago from the north and left today for Manila by way of Nagasaki. The Shanghai Times refers editorially to Mr. Fairbanks' visit to China at the present time as especially helpful to the American interests.

If you have anything to sell or trade and want quick action, advertise it in The Bee Want Ad columns.

Ten Dollars for Ziebell from Wife

Money is Sent to Old Man When Family Reads His Pitiful Story in The Bee.

The homeless suffering of her husband described in The Bee Friday brought about the first effort that Mrs. August Ziebell has made to help the old man, who is out on parole from a penitentiary sentence for killing his own son and who was banished from his home by the court. The story of his efforts to find some occupation and place in the world was read to Mrs. Ziebell by one of his sons Friday evening and she sent him to find the father and give him $10 and a basket of fruit from the home garden. The old man was overjoyed, as this was the first sign since the tragedy occurred that the mother has shown any signs of forgiveness for the death of her son.

Slashed with a Razor

wounded with a gun or pierced by a rusty nail, Bucklen's Arnica Salve heals the wound. Guaranteed. 25c. Sold by Beaton Drug Co.