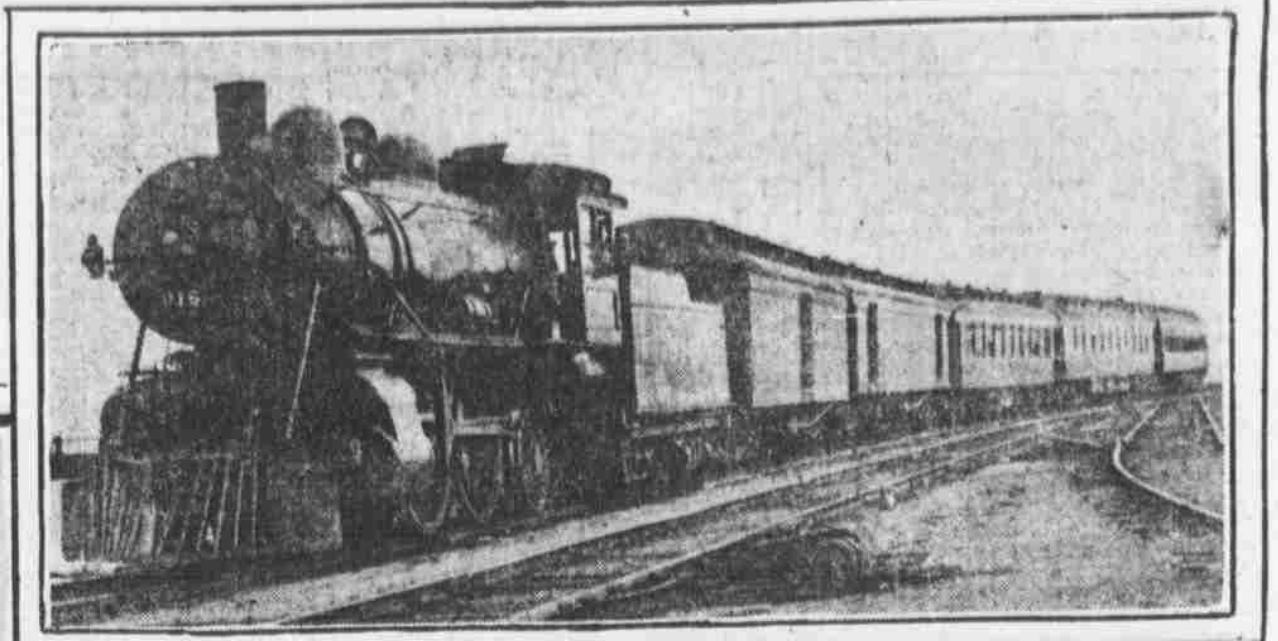


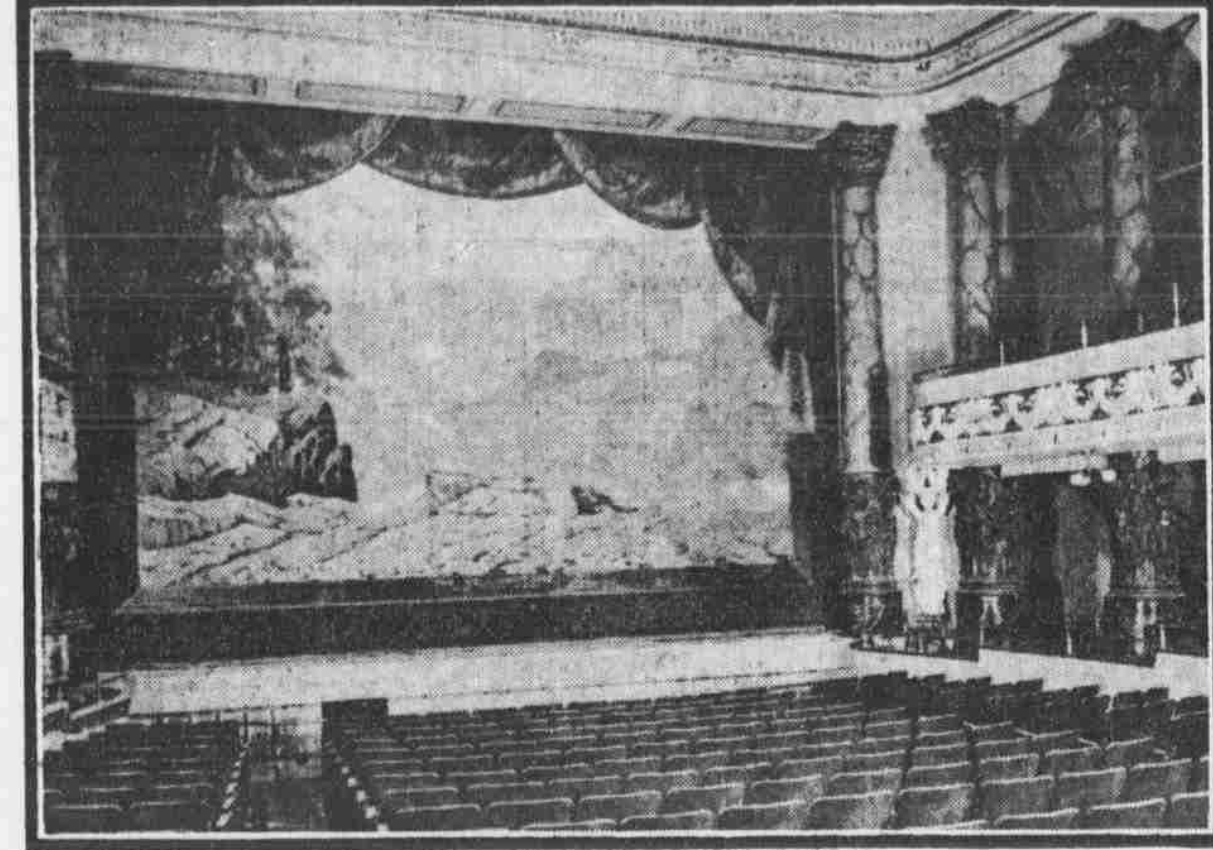
Opening at Beautiful American Music Hall Omaha's Newest Theater



SOME OF THE GIRLS IN "BARNYARD ROMEO" - THEIR ARRIVAL IN OMAHA

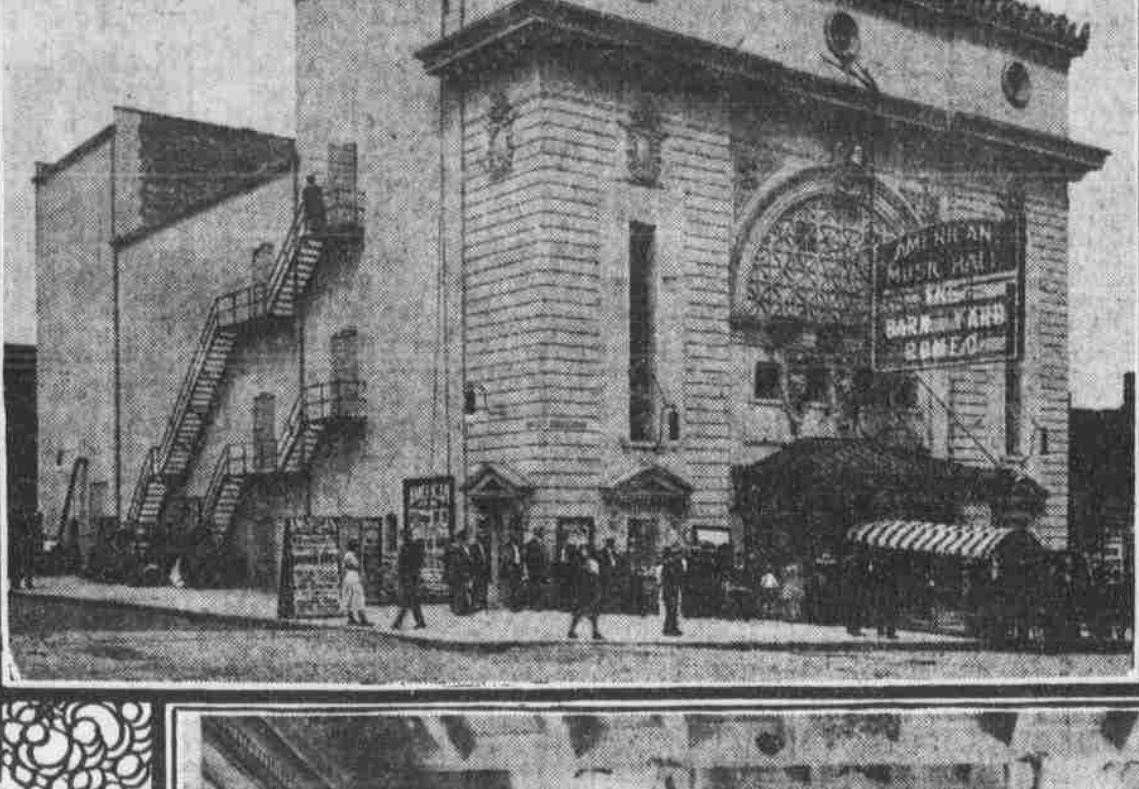


THE VAUDEVILLE SPECIAL - A WHOLE TRAIN REQUIRED TO BRING THE VARIOUS ACTS TO OMAHA.

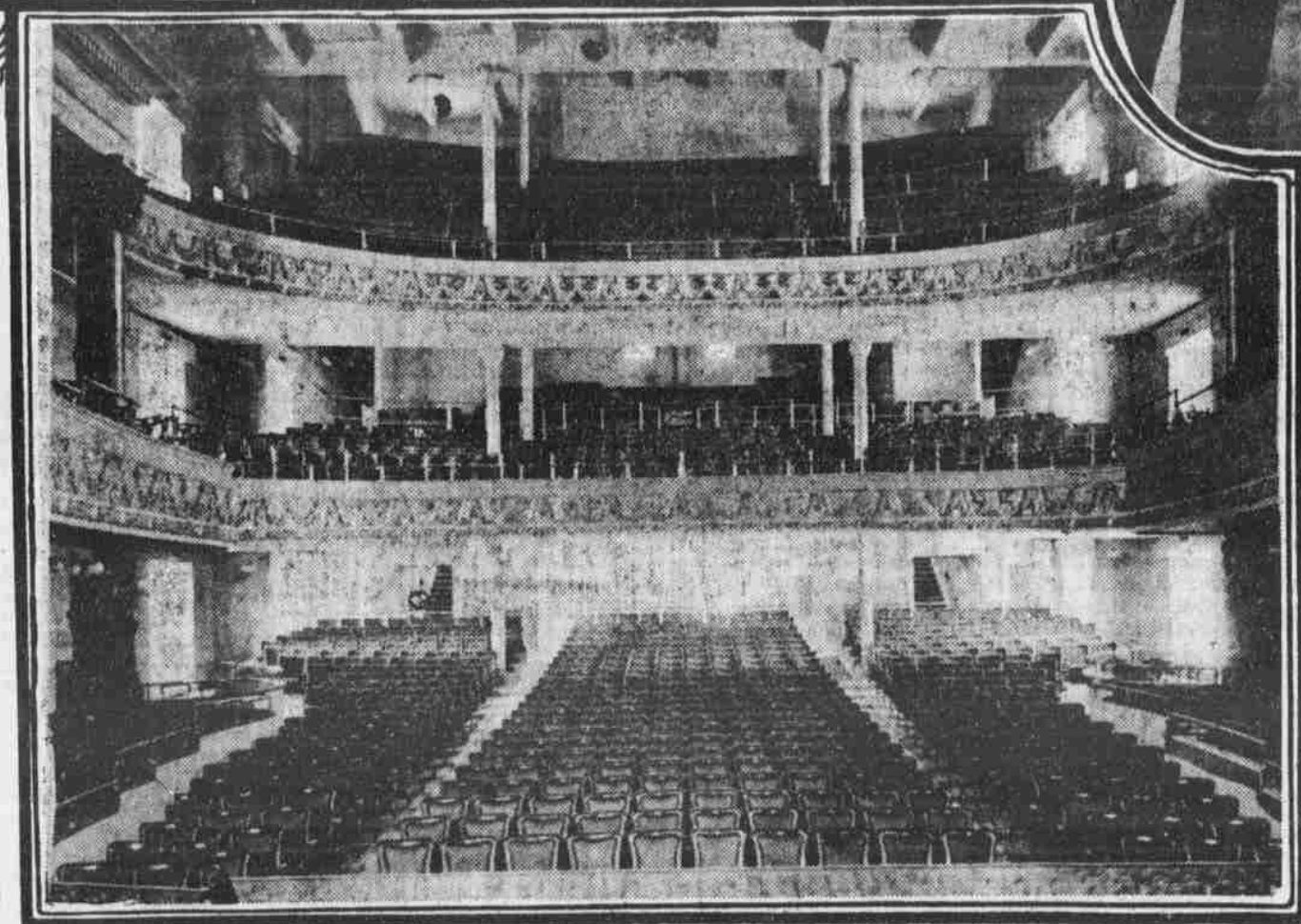


CORNER OF FIRST FLOOR AMERICAN MUSIC HALL

THE AMERICAN MUSIC HALL 187 AND DOUGLAS ST.



SHLANT GEN'L PRESS REP WZ MORRIS, INC WESTERN AND WILHELMIE, MR. AMERICAN MUSIC HALL, OMAHA, NEB.



INTERIOR OF AMERICAN MUSIC HALL - OMAHA'S NEWEST THEATER.

MODERN vaudeville as it is presented by the great theatrical corporations that hire scores of performers and keep thousands of patrons supplied with a varied entertainment that changes its character once a week and never gets tiresome, is a modern and strictly American institution. Most certainly it should be called an institution, because it is the only theatrical amusement that many people take advantage of and it serves as an index to the passing tastes and temper of the people. No other country has anything just like it; the English music hall and the French vaudeville are kindred, but different, and the froth and fun that is frequently dignified with touches of more serious art is a form of entertainment which Americans have developed until it pleases themselves better than anything else.

For years Omaha has had a first class theater for vaudeville performances, and has been accustomed to the best that the big circuits had to offer, but one such theater has not proved enough to satisfy a populace that is growing more and more fond of the theater every season and now we have a second—the American Music Hall.

Monday night was the occasion of the biggest event of the season that we have just entered upon—the opening of our newest theater.

Occasion of Great Importance.
The premiere of a new play is an event of immense importance to those concerned in its immediate production. It is watched by the author whose conception it was, whose handiwork and fall have gone into its making, with the utmost anxiety. The manager, who has entrusted it with the burden of a heavy investment, trembles to fear the public will cast it aside or miss its appeal, and the actor, staking upon it his present reputation, adds both his prayers and his labors to make it succeed. But of how much more importance to the theater goers of a town and to the town itself is the opening of a new playhouse.

Plays and the performers are legion in number and one of them can attract but a moment's passing interest before the next steps into view. But a theater remains with us and collects for itself an atmosphere and a personality. The stage of the old Boyd theater that has sheltered the thousands of audiences in the older days could speak of so many artists whose steps have moved across the boards. The Orpheum could tell of the gay and clever entertainers of years who have come and gone with their contributions of humor and fun and philosophy. So the two newer members of the Omaha family of theaters, the Brandeis and the American Music Hall have before them the privilege of filling their stages and their dressing rooms with memories of pleasure and art.

Society Out in Force.
The opening of the American Music Hall Monday night was an event of social importance and the audience that attended it represented all of the elite who were prompt enough to get tickets. The boxes were filled with handsomely gowned women, whose appearance gave no hint of the distance they were removed from New York and Paris and the men clad in conventional evening dress or plain sack suit garb were the men that do not play in the audience when important business deals are accomplished in Omaha.

The women who came to see the opening show and the theater and each other were the ones whose social activities are noticed by outsiders in Omaha and out of Omaha and when they stepped from their automobiles into the American Music Hall their grooming was in keeping with the beauty of the theater. Of no less importance was the fact that the quiet tones of the decorations of the houses did not cheapen or mar the effect of elegance and beauty that the audience brought with it.

The audience was most hospitably inclined toward the performers and yet the people were not inclined to enthuse outwardly over any sort of cleverness. The company that played the Barnyard Romeo and the opening acts was forced to take appreciation for granted much so many times

to think about besides what was going on across the footlights. The spectators were interested in each other and for that reason they were all more or less self-conscious, they were interested in the theater, they were getting used to the place.

Welcome to the Company.
But in spite of distraction the cleverness of the performers was never lost, on the stage, but taking all of the most precious ones and will have them framed together to be hung in his office. George M. Cohan and David Warfield were two stars in other lines, that sent their words of God speed to the new enterprise and others were Eddie Foy, Lew Fields, Frank Bush, J. C. Matthews, the Empire City quartet, "Cleopatra," Colonel W. A. Thompson, Emma Carus, Julian Eltinge, William Morris, and the general manager of the Morris theaters, Walter Hoff Seesley.

Mr. A. D. Brandeis of Omaha, one of the men interested in the enterprise, sent cables of congratulation to the new theater. Thus the American Music Hall in Omaha started out from the very first with the backing and the best hopes of dozens of actors and theatrical people. To the theatrical people it was a new opportunity for fortune and enjoyment.

Larger Than the Chicago House.
The house of the American Music Hall in Omaha is larger than the American Music Hall in Chicago, the theater from which the company came to open the local season. It will seat with both balconies 1,600 people. All of the seats are comfortable and every seat is a real seat. There are no groups or rows that are entirely out of the direct line of vision with the theater and although there are differences, none of the sections of the 1,600 are unsatisfactory.

There are two rows on each side of large comfortable boxes. The space occupied by the boxes is large and they are not only close to the stage, but comfortable, rather an uncommon virtue in the seats that are built for display.

As a comfortable place in which to spend an evening, the theater is attractively fitted up with conveniences for both men and women. The rest rooms are well furnished and roomy. At the right of the lobby is a room for women that is walled with pink silk brocade and at either end is a plate mirror.

The effect of the softly tinted broadwall lights is charming. In this room is to be found every possible aid to the women patrons of the theater. There is a maid whose whole duty it is to wait upon visitors and help them with their wraps or gowns; there are ample supplies of extra pins, hair pins, combs, and all the small articles that might be needed in an emergency. The pin cushion itself is an expensive importation from France, a bisque doll with cushions in its ample skirts and it is carefully locked up every night with the rest of the theater's valuables.

Experienced Staff in Charge.
The attendants of the theater are experienced and are trained in service and courtesy. During the intermissions pages circulate through the audience with water to drink. Everywhere is a uniform of official ready to satisfy some patron's wishes. During the opening there was a carpeted and canopied path leading from the automobiles and carriages that drew up to the curbing to the door of the lobby. The lobby itself is not unusually large, but is well arranged.

The vaudeville theaters on the same circuit in many cities allow smoking during the performance but in Omaha that custom will not be adopted. The theater desires to cater as much as possible to the patronage of women and children and since the

society women of the town have not as yet looked with favor upon the use of tobacco for themselves they will not be forced to breathe the cigar smoke of the men in the audience. If there ever should come a time when a sufficiently influential sentiment should be aroused in favor of smoking the management would be willing to allow it.

The American Music Hall in Chicago which is patronized by most aristocratic theater goers in the city has both the smoking privilege and a gentlemen's buffet.

Stage and Lighting Equipment.
The stage of the American Music Hall is commodious and it is noticeably well fitted up with every convenience for the stage hand and carpenter. The scenic effects of vaudeville are never large enough to occupy any great amount of stage space, but the stage of this theater was plenty large enough to set the elaborate scenes of the Barnyard Romeo, which has the full scenic complement of one act of a big comic opera.

The curtains are so well weighted that they may be worked with scarcely any exertion at all. As a properly balanced window may be made to slide up and down with a touch, although, it may be very heavy, the big curtains are pulleyed and weighted so skilfully that even an amateur at scene shifting could, without difficulty, move them up and down.

The lighting system was pronounced by the electrical inspectors to be perfect. The first night was marred slightly by the fact that the operators were not yet accustomed to handling the switches, but when the working order of the wires are understood better, any electrical effect can be shown. There are also all of the other devices that go to make up a complete and efficient stage presentation and all of the regular stage machinery for making thunder and lightning, snowstorms and blizzards, the wind that "howls" and the ocean waves that "sob and sigh" are all there waiting for some performer to invoke them.

Conveniences for Performers.
The dressing rooms, the closets in which common ordinary actor folk are transformed in a few moments into black face comedians, or Irish acrobats, masked and alluring oriental beauties, or shimmering soubrettes, are large and numerous. This is proved by the fact that the opening bill, with its fifty chorus girls, although it did cause some inconvenience, was housed and taken care of.

There is, however, no chorus dressing room as is found in a theater that regularly exhibits musical comedies and a temporary green room had to be put up for the chorus girls' convenience. This was done in a tent located east of the theater on a vacant lot. In this green room the members of the chorus gather every night after they have put on their costumes and gossip and discuss the fascinating details of their profession. On hot evenings it has been a very pleasant relief for them and they have been glad of the chance to slip away into the open air before they had to go back on the brilliantly lighted and over-heated stage.

For the girls of the Barnyard Romeo company the heat has been a positive affliction all summer. Their costumes are made of heavy canvas and the feathers are put on the outside surface of that. When a girl is prancing about the stage in a true clock-hand fashion she is glad to have some handy retreat for a moment's breathing.

Extent of Morris Enterprises.
The Omaha theater is only one of the many that the William Morris company operates all over the United States and Canada. There are American Music Halls at New York City, Boston, Rockaway, Chicago, New Orleans, Indianapolis, San Francisco, Los Angeles, Oakland, Sacramento, Spokane, Denver, Seattle, Portland, Vancouver and Kansas City. Other theaters on the same circuit are the Plaza Music Hall of New York City, the Fulton theater, Brooklyn; Orpheum theater, Cincinnati; Canadian Music Hall, Toronto; Dominion theater, Winnipeg; Walker theater, Winnipeg; New Princess theater, St. Louis, which is to be opened September 12 by the "Barnyard Romeo" and the Newhouse theater of Salt Lake City.

During the last of the winter in Omaha

the William Morris company will bring to Omaha some of the finest attractions that are known to the vaudeville world. Beginning next week and in addition to the "Barnyard Romeo," which will remain, there will be the great spectacular act now playing Chicago called "Cleopatra en Masque." Traveling with this act are Harry and Irving Cooper, formerly of the Empire City Quartet, who do a burlesque on Cleopatra that is said to be one of the funniest acts on the stage.

Later in the season will come such people as Henry Lauder, Great London Carno company, Julian Eltinge, Amelia Bingham, George Primrose, Trixie Friganza, the four Mortons, Laura Jean Libby, George Lashwood, and Arthur Prince. These are the headliners, but the American Music Hall management realizes that one act does not make an evening's entertainment and special efforts will be made to present a well balanced bill always. The secondary performers in all the bills that come during the season may not be as well known or as highly salaried as the people whose names get the big type at the top of the program, but they will be of the highest class.

New House Well Located.
The situation of the new theater is on a corner easily accessible from the retail district of the city and Harney street, along the street of playhouses in Omaha, is soon to be rivaled by Douglas street. Counting all the cheaper moving picture shows and second-class theaters ranged along Douglas street, it has more amusement places now than Harney and two very important theaters.

No one could ever miss it who was looking along the Sixteenth street for a place to spend an evening. Although it is two or three blocks from the very center of the retail district, it has upon the roof the largest electric sign in Omaha, a huge display of "American Music Hall" in capitals, surmounted by an eagle.

The beginning of the American Music Hall in Omaha has been very auspicious. Even now the best sort of good will has sprung up between the management and the patrons. The policy of the manager was to establish himself financially on a cash basis. If the theatergoers keep up their present enthusiastic attendance, he will have no difficulty in doing it.

Starts with Good Wishes.
A good many hearts have been drunk to the success of the Omaha house, and the visitors who came with the company have all taken a cordial interest in the hopes and future of the enterprise. The William Morris company stands in all cities where it is represented for the highest class of vaudeville entertainment, and it has no desire to do otherwise than maintain the same happy relations with Omaha people.

The new theater does not come as an in-

vasion. It comes to supply Omaha's need for another first-class theater for the performers, people who take the theater seriously enough to be unwilling to accept anything but the best in any line, and the American Music Hall will have to keep up the pace it has set for itself if it holds its patronage.

material increase in the commercial strength and importance of the city. All this can be demonstrated by incontrovertible facts, by figures and statistics.

For one thing, Omaha is about thirty-fifth among the larger cities of the United States as they are ranked by population, but in almost every branch of business activity it stands higher than it should on the basis of size. It is the metropolis of a great and fruitful territory. The proverbial milk and honey are both plentiful, but the wheat, the cattle and all the other farm and range products that Nebraska, western Iowa, northern Kansas, Wyoming, the Dakotas and other states pour through the gate of Omaha into the markets of the world.

Omaha controls more tributary country than the big eastern cities several times as large and the territory is as rich as any section in the world.

It is because of this that the volume of business here is out of all proportion to the size of the city. For instance, the bank clearings are exceeded by only twelve cities in the country. For 1909 they amounted to \$70,000,000, which was an increase of \$12,000,000 over the year preceding. The lowest point reached by any one month was over \$6,000,000 and several other months were over \$7,000,000.

As another index of its business activity Omaha has a remarkable record of expenditures in building. During 1909 expenditures were issued for \$7,000,000, almost \$2,000,000 more than the year before. The large increase was largely due, of course, to the beginning of the City National bank skyscraper and the new court house, both of them \$1,000,000 projects. The facts of building are more significant, because the building increases steady and rapid, as they have never been more than the town could stand. The sixteen-story bank building followed upon the completion of several other splendid new office buildings, such as the Brandeis theater building, which is comparatively recent, but it found tenants as soon as rooms were offered for rent. One of the owners remarked recently: "The building of such a structure as the City National bank building creates the tenants that must fill it. We had enough revenue from tenants promised to insure success before our building was more than well started and most of them were outsiders who were just invading the territory. Putting up the building assures outside capital that there

OMAHA GREAT IN ALL THINGS
City Ranks High in All Branches of Its Industries.
BANKS DO LARGE BUSINESS
Although Omaha is About Thirty-Fifth City in Size, the Bank Clearings Put it in Thirtieth Place.

Any booster with sufficient nerve can say a thing over and over until he gets people to believe it, that is he gets some people to believe it. But the people who believe things without being shown are not the people who do things and the booster who gets action is the one who can back up his assertions with real facts.

Advertising is one of the greatest aids to business that there is, probably it is the greatest of all aids, but it is not business. Business itself is delivering the goods.

The man who tries to boost his business without having something to boost is sure to get into trouble finally, and when he has once lost the confidence of his patrons he has lost everything.

It is because they know this that the men who have boosted Omaha so successfully for the last fifteen years, with the most unique advertising schemes in the country, have always been quite willing to let everyone know all there is to know about Omaha. The things that really do exist in the city, the industries, the favorable business conditions and the general prosperous atmosphere, need only to be accurately described and the boosting is done without exaggeration.

There are live wire towns just as truly as there are live wire men; they work together and one cannot exist without the other. Omaha is a live wire town because all of its citizens work together for their own good and the common business welfare.

If anyone doubts the commercial and civic greatness of Omaha he knows little of its industries, its activities and its struggles to make of itself a splendid American community, fit to be what it has so long been called, The Gateway of the West.

Every year of the last ten has shown a

is a field here and the opportunity to locate is taken immediately."

Although they are not in Omaha proper, the stock yards and packing houses are one of the most valuable assets that the city has. The world-wide advertisement of a single product of South Omaha, has done immeasurable good in advertising the name of the community.

As a center for the sheep packing business Omaha has been first for some time and there seems to be no danger of any loss of advantage there. In the combined packing industry Omaha is close to Kansas City, which is second only to Chicago. In the South Omaha houses over 1,000,000 cattle are converted every year into beef products, 2,500,000 hogs go the way of the fat porter and 2,000,000 sheep die for mutton.

In the stock yards there is also an enormous trade in horses. They are brought in from all over the west and 50,000 head change hands every year.

The grain business, although really only five and a half years old in Omaha, has made the city a leader in that branch of the world's trade. It is dotted with enormous elevators, vast granaries filled to overflowing with the food for millions of human beings. As a corn market Omaha is fifth in the country and only eight cities surpass it in the receipts of all grains.

During the year 1909 more than fifty concerns invaded the territory that finds its center in Omaha. Some of these were old established firms with millions of dollars of capital that have been doing business in other places and have recently found out that this is a good place to be. Others are the younger enterprises which have chosen this town as a favorable place in which to launch their hopes and fortunes.

Because Omaha is big and healthy the national government realizes the necessity of maintaining here the beautiful big postoffice and federal building that cost \$5,000,000 and the headquarters of one of the five big military departments with a fine building of its own. The revenue collector gathers into Uncle Sam's coffers \$2,500,000 a year from the duties levied on Omaha's activity. The money order business amounts to \$2,000,000 and Omaha people buy nearly \$100,000 worth of stamps every twelve months. The postoffice force sends out every year about 50,000,000 pieces of mail.

Most citizens of Omaha, well informed as they are and confident as they all are that the city is great, would be staggered by actual figures of the volume of business. Frequently the newspapers and the various agents of publicity gather them and publish them, but growth is so rapid and so varied that no one can keep track of it.

Here are, for example, a few annual jobbing figures, taken seven months ago:

Mutual fund investments	\$1,000,000
Automobile supplies	1,000,000
Automobiles	1,000,000
Books and stationery	1,000,000
Cement	2,000,000
Coal and coke	3,000,000
Flour	4,000,000
Grain	5,000,000
Liquor	6,000,000
Meat	7,000,000
Lumber	8,000,000

Omaha has miles and miles of beautiful streets and comfortable homes. It has 150,000 good citizens. It has unlimited resources, heaped up wealth and the whole world before it for future conquest. It is a great city and as long as every man, woman and child remembers that and tells everybody else how true it is it will stay great.