



MR. JULIAN ELTINGE AT THE AMERICAN MUSIC HALL.



LAURA HOPE CREWS IN 'HER HUSBAND'S WIFE' AT THE BRANDEIS.



MISS MARGUERITE HANEY AT THE ORPHEUM.

AT THE THEATERS



BILLIE BURKE IN 'MRS. DOT' AT THE BRANDEIS.



ETHEL VALENTINE AT THE BOYD.



EMILY MILES AT THE GAYETY.



MR. WILLARD SIMMS AT THE ORPHEUM.



MEREDITH SISTERS AT THE ORPHEUM.



BILLY CLIFFORD AT THE KRUG.

LLOYD INGRAHAM HAS HAD EXPERIENCE

Sunday, September 11, is the twenty-first birthday on the stage of Lloyd Ingraham of the stock company playing at the Boyd. Mr. Ingraham took his first part on the day indicated in the year 1888 at Eau Claire, Wis., playing Mother Fadet in "Fanchon the Cricket." The old play which is linked with the name of Maggie Mitchell. Mr. Ingraham was then just 15 years of age, and his voice not having changed to its present timbre, was able to impersonate an old woman with great success. He was immediately afterward cast as Mother Prochard in "The Two Orphans." From that time until now he has been continuously playing both in traveling companies and in stock.

Before coming to Omaha three years ago, he was two years with the Bush temple players in Chicago and for three years previous to that with the Harry Bishop players in San Francisco. In Omaha Mr. Ingraham has scored his greatest success in the title part of "The Devil," at the Woodward in the fall of 1908, and his playing of the role was voted on a par with that of George Arliss.

But Mr. Ingraham himself thinks he has done better work and has at least played parts more to his own satisfaction. The two roles in his career, which he most favors, are those of Pafniti, the prime minister in "Prince Otto," and Athos in "The Three Guardsmen."

WIDENING ACTIVITY OF WOMEN

Daring and Stronous Occupations in Which They Have "Made Good."

Now that women are to be found in almost every business and profession, it is not surprising to learn that members of the fair sex will risk perils in the search for gold. It is reported that several women rushed to Elter Creek, near Stewart City, British Columbia, in the hope of being able to dig out the limit of 1,500 square feet of claims. Hundreds of women followed the miners from the eastern states of America across the continent to California and Colorado in their feverish quest for gold in 1895 and during the rush to the Yukon and Alaska the fair sex were very conspicuous and women could be seen working shoulder to shoulder with the men in the mines. Of the women who faced the perils of the frozen north in their search for precious metal in the Klondike several have made fortunes while others are hard at work at their arduous toll with the threat for gold still strong upon them. A year or two ago Miss Frances Fitz returned to her home in Boston with £100,000, made by her own efforts in the gold fields of the Yukon during five years' work.

It was not so very long ago that Miss Louise Wilkins, who owns a gold mine at

Satsuma, Ariz., retired at the age of 34 with sufficient capital to yield her £100,000 a year for life.

During the last few years women have taken largely to farming and market gardening in order to obtain a livelihood, and it is interesting to know that Brockwell farm at Wendover, in Bucks, which is over 250 acres in extent, is managed and worked by the Misses Scott with notable success. The women are the daughters of the late Mr. Scott, a retired master mariner, who ran the farm during the last few years of his life. Since his death they have carried on the farm with very little male labor. The Misses Scott rear their own stock and train the animals as they reach maturity. They also plow their own fields and break in the colts, the sisters being expert horse-breakers.

A young lady in California makes her money for a living. Specimens of her work have been exhibited at all the prominent cities in America, and a gilded horse shoe beaten out by her was forwarded as

a present to the late Queen Victoria a short time before her death.

A village smith in Australia is a maiden not long out of her teens. When her father died he left her unprovided for, and as she had learned nothing of her father's guidance she carried on his business and became largely patronized.

Shaving poolies is a branch of industry started by a lady living in Paris. The poolies barber first established herself in a handsome suite of rooms in one of the principal thoroughfares of the French capital, and her clients numbered over 30 within three months. This lady also keeps a poolies' school, and turns out canine pets with highly completed educations. She has trained over 500 poolies, and they are markets of sagacity and never-ceasing sources of amusement to their owners.

Another lady in the Gay City has set up in business as a dog's dressmaker, providing pampered pets with fashionable coats, collars, waterproofs and even boots. There are several women in Spain who

make a living by fighting bulls and they appear to be quite as adept at the business as their male rivals. Johna Maestrich, the daughter of German parents, was a most successful bull fighter at 17 years of age. Her father had treated her when a child as a torero, and she made her first appearance in that capacity at Oporto. She killed two bulls in the ring which her masculine rivals had failed to slaughter. Johna, who by the way, won the first prize at a beauty show held at Lisbon some years ago, received as much as £100 for one performance in the bull ring.—London Tid-Bits.

Colled.

He was very helpful and she tried to make it easy for him. They were driving along the seashore and she became silent for a time. "What's the matter?" he asked. "Oh, I feel blue," she replied. "Nobody loves me and my hands are cold."

"You should not say that," was his word of consolation. "For God loves you, and your mother loves you, and you can sit on your hands."—Success Magazine.

The Theater and The People

LAST spring Mr. Charles Frohman said much about the establishment of a theater on the East Side in New York, where he would present his players in the plays that had succeeded on upper Broadway, and at prices that would permit any of the poorer people to attend. Mr. Frohman's project has not as yet taken on definite form, but the New theater directors have anticipated his action and announce that at a certain performance each week the seats in the fine New theater will be placed on sale at 10 cents. In these performances the best plays by the best actors of the company will be presented, with all the attention to detail of scenery and stage management that marks the productions when full price is being exacted. It is admitted that the theater is to hold enough people at 10 cents each to make the venture a paying one, so that it can be accounted for only on the ground of pure philanthropy. In the suburbs of the East Side are to be found the most ardent adherents of the drama, and by that name taken its most loyal patrons. The theaters there established are always crowded because the people seek in them the amusement they most appreciate. It is part of their tradition, and in fact, is part and parcel of the stage itself.

Just where the first effort to inculcate a lesson through symbolism was made will never, perhaps, be determined, and yet it is certain beyond question that this means of imparting instruction has been known for many ages. It is fundamental of the early religions of mankind, and is still a potent factor in the verbiages of today; nor do the teachers of religion alone restrict to it, but in every possible way it is made effective in the establishment of altruistic moral or ethical teachings. With this phase of the theater's usefulness established beyond question, the next point to reach the people who are to be most directly benefited by its ministrations. An unfortunate condition has sprung up, especially in America, through operation of which those who most need and most rely on the theater are denied access to its higher and better manifestations. The experiment of a state theater has been avoided generally in this country, and because of this fact the better elements of the stage are under control of and exploited for the profit of private pockets rather than the general good. Nor is it especially desirable that this condition should be changed. Many excellent arguments have been presented in favor of the establishment and maintenance of a theater at the expense of the state, which would in some measure solve certain problems which have pressed for recognition, but none of which have to do directly with bringing the best of modern thought as expressed in the art of the actor within the reach of those who cannot afford to pay fancy prices for admittance to the theater. And yet, not only is it desirable, but actually necessary, to reach these people. They most readily receive and most easily assimilate the lessons that are taught through symbolism, and for this, if for no other reason, they should be given the very highest and noblest of dramatic production in order that they may receive the most good possible from the teaching.

To bring this about is the purpose of the suggestion of Mr. Frohman and the action of the New theater management. If these agencies can be directed so as to reach the denizens of the tenement district in New York, they will be fulfilling better than ever their destiny by making it of real service to the public good. It is conceivable that through this means a better notion of some of the forms of American life and manners may be given to the foreign-born citizen, whose ideas of our social existence are necessarily formed on the lines of his daily life, and which thereby becomes warped in greater or less degree. Social settlement workers among these people have found them eagerly keen to grasp the idea of American life in all its bearings, and especially are they quick at seizing on such of aesthetic forms as come within their grasp. One of the features of experience among them that has astonished those not familiar with conditions is the fact that the better grade of books and plays are more sought after by the foreigners in proportion than by the native-born, even among those who are more comfortably situated. Where such soil as this awaits the seed it should be sown, and so way more convenient for the sower than certain of result than the stage if it be

mightily used. The plan of the New theater is in some ways more attractive than that proposed by Mr. Frohman; first of all, it lacks the potential objection of being considered an effort to patronize the poor; it gives them a chance to see and hear the best, and under the same conditions as provided for the more fortunate of society, but not without price. They are invited to come on from the surroundings of their humble conditions and share with the wealthy in the enjoyment of the luxury of a temple of art; to enjoy to the uttermost the feast of light and music and comfortable surroundings, and to receive the intellectual inspiration that will flow from a good play properly presented. In all these things they will share equally with the wealthy; but that the price will be set low enough to permit of their paying without feeling that they have been extravagant. In price only is any suggestion of class distinction made, and the likelihood of bringing the extracts together is of some importance in this problem, for familiar contact may serve to dispel some of the foolish notions that grow up on both sides and now and again attain such proportions and permanency as to operate much to the disadvantage of both rich and poor. If it is possible for both sides to learn that the Colonel's lady and Judy O'Grady are sisters under their skin, something has been done that will be in time found working against the idea of class distinction in a democracy, and to a better adjustment of social difficulties that now vex and disturb the progress of the race.

The quality of drama to be presented during the coming season in the United States has recently been discussed in a somewhat gratulatory tone because of the fact that many objectionable features have been eliminated. The managers are not entitled to all the credit for the possible improvement in the tone of the theater, for candor compels the statement that it was not until the police intervened that some of the gentlemen who presided over the destinies of the stage felt the impulse to denature their productions. After the authorities in Chicago and New York had closed the doors of theaters at which objectionable plays were being offered and the courts had refused to intervene in behalf of the producers, it became very apparent to those who are merely concerned in exploiting the stage that they had finally gone too far. It is true that the public has advanced in general enlightenment to the point where the discussion of certain relations of human life is possible along lines that are broader and more definite than seems permissible to an old-fashioned sense of modesty, but in the general aspect of daily life these things are accepted as a matter of course. The fine relation between individuals, and especially between the sexes, is not destroyed because of a better understanding of certain natural conditions. If anything, it is an improvement, and in the higher sense the plays that have to deal with these relations are strong and virile, just in proportion as they are frank and open. But this frankness must not be mistaken for license, nor must the openness be misdirected to serve as an excuse for immorality. The fact that men and women do meet on the footing of better understanding should not operate to destroy that splendid regard for the proprieties of life which clothes the women, even though she be naked, and enables the man to always respect her because he respects himself. Neither actor, author or manager is ever justified in making any attempt to break down this condition. It is the mission of the stage to support and uplift, and the plays whose sole excuse for existence rests on their lack of decent regard for this are not to be permitted. Some things are too sacred to be made the subject of jest, and even though we are careless and inclined at times to disregard the good and laud