

WITH THE THEATRES

NEW YORK, Oct. 11.—The theatrical season, now in full swing here, is daily bringing to light those now elaborate efforts of our managers upon whose success their hopes, at least, largely depend.

One of the most important of these is the reappearance of Virginia Harned as a star, under Charles Frohman's management, in Pinero's latest play, "Iris," at the Criterion. "Iris" is more in the class with "The Second Mrs. Tanqueray" and "The Notorious Mrs. Ebbsmith," and consists of a powerful treatment of a strong subject. Pinero illustrates in "Mrs. Tanqueray" a fallen woman's endeavor to re-establish herself socially among respectable people. In "Iris" the same type of woman is allowed to fall, not through inherent badness, but through sheer weakness of character. It is useless to say that plays of this class, when interpreted so delicately as they are by Miss Harned, from the clever

the Maubrun household, where a crisis has been reached. The husband, Edouard, is a capital fellow, jovial, but most susceptible, his heart being impressionable to any pretty woman's smile. His fleeting affections and his frequent infidelity exhaust the patience of his wife Henriette and she declares that she will have a divorce. Monsieur and Madame Joulin, father and mother of the wife, entreat her to reconsider. Especially does the mother disapprove, not only because she looks upon divorce as an unnatural invention, but she likes Edouard. The mother reasons with the wife thusly, "You have all you can possibly desire," she says to her daughter and with the exception of peccadillos he renders you perfectly happy. Shut your eyes, then, and seem as if you knew nothing, therein lies the felicity of matrimonial felicity. There are two schools (Deux Echoes), that of the open eyes and that of the closed eyes—the latter is the good one.

But Henriette has decided upon a divorce and Jouline's attempts to smooth matters over are futile.

The amours of father-in-law and son-in-law then become mixed and finally the exacting Henriette herself falls a victim to the tempting Cupid's wiles.

Finally Edouard and Henriette are

of the greatest successes that the Fourteenth Street theatre has ever presented.

Miss Alice Fisher in "Mrs. Jack" and Signor Creatore and his sixty musicians are the combined attraction secured by Mr. Oscar Hammerstein for a season of four weeks at the Victoria theatre commencing Monday, October 6th.

This unusual arrangement has resulted from the popular success scored by Miss Fisher and from the consequent desire of her manager, Mr. Henry D. Harris, to prolong her New York season. Previous contracts prevented a continuation of the run of "Mrs. Jack" at Wallack's theatre. Mr. Harris then began negotiations with Mr. Hammerstein for time at the Victoria theatre.

During the engagement at Hammerstein's "Mrs. Jack" is presented precisely as it was at Wallack's and Miss Fisher continues adding to her metropolitan reputation.

At the Knickerbocker "The Rogers Brothers in Harvard," has proved a strikingly popular hit by virtue of the beauty of the scenery and costumes and the unusual daintiness and spirit of the chorus. The artistic nonsense and horseplay of the Rogers Brothers pleases so many good judges of amuse-

de Wolfe in "The Way of the World" at Pittsburg on September 29.

"The Emerald Isle" at the Herald Square continues one of the most striking successes of the season. Miss Helen Frederick, the prima donna of the De Angelis company, having become one of the strong favorites of the metropolis.

The bill at Keith's this week is one of the best ever offered, although it seems almost impossible to make the new bills stronger than the preceding ones. It includes Milly Capell, whose sensational equestrian feats have attracted so much attention, who holds over as the headliner, and second place will be occupied by another imported act.

The Miles Stavordale quintette, which will be seen in New York for the first time and of which great things are expected. Charles E. Grapewin and company present their farce "Above the Limit," which has not been seen here for a couple of years.

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MINNIE DUPREE as ROSE La MOYE in "A ROSE O' PLYMOUTH TOWN" at the MANHATTAN. SCENE from ACT III "DU BARRY" REVIVED for the DEDICATION of the NEW BELASCO THEATRE.

NEW YORK—Minnie Dupree as Rose La Moye in "A Rose O' Plymouth Town" is a revelation even to the many admirers of the famous actress. Mrs. Leslie Carter in her revival of "Du Barry," at the new Belasco theatre, is giving further manifestations of her great genius by her clever interpretation of the great role.

book of a Pinero do not form a strong magnet to high-class American audiences.

Another new production, of which much is expected, opened at Daly's theatre under the management of Daniel Frohman. It has been a great success in London and an exceptional record is expected here. "A Country Girl" is a musical comedy made on the same lines as "The Geisha" and "San Toy" and is one of the most finished pieces of dramatic workmanship ever brought to New York. There are two acts, the first being laid in Devonshire and the second in London. The cast is an exceptionally large one. Minnie Ashley has a part of the same sort that she played in "San Toy" and Grace Freeman fills a prominent role. Among the leading singers are Melville Stewart and W. E. Philip, Genevieve Finley and Helen Marvin.

At the Madison Square theatre Charles Frohman's company, which has been successfully playing "The New Clown," presents a new comedy, "The Two Schools," by Alfred Capus, one of the most brilliant of the new school of Parisian playwrights. The play affords unusually good roles for the leading members of the company. The story of "Two Schools" opens in

again the happy husband and wife of honeymoon days. The situations are so delicately handled that one almost imagines the lovemaking sans reproche and the actualities of the plot merely acting.

"Captain Molly," has been succeeded at the Manhattan theatre by Miss Minnie Dupree in a new comedy called "The Rose of Plymouth Town," by Beulah Marie Dix and Evelyne Greenleaf Sutherland. It is another brilliant play of Parisian life and will continue until the advent of Mrs. Fiske in her new play.

At the Casino "A Chinese Honeymoon" continues an enduring success. This delightful musical comedy, with its all star cast of principals, has found such favor during the entire summer that it has broken all Casino records. There is not a word, action or suggestion of salaciousness in it, yet there is such constant comedy action that never for an instant does the play drag.

At the Fourteenth Street theatre Bryan Tynan's "Robert Emmet" continues a strong attraction, his clever drama and impersonation fitting so clearly a point of history that it cuts like ice. Presented under the auspices of Mr. Rosenquest, it is proving one

ment in New York that there are many turned away nightly.

"Robin Hood" at the Academy of Music, under the auspices of the Bostonians, is one of the most successful revivals seen in New York in many years. Four of the actors of the first cast have their old parts—Henry Clay Barnabee, William H. MacDona'd, George B. Frothingham and Josephine Bartlett; Grace Van Stuedford is a very attractive Maid Marian and Harold Gordon has the part of Robin Hood. Alan A. Dale is sung by Olive C. Moore and Anabel by Sabery D'Orsale.

Mrs. Patrick Campbell still continues to delight large audiences at the Garden theatre and is now rehearsing her next play, Herman Suderman's "Es Lebe Das Leben" for which Mrs. Campbell has selected the title "The Joy of Living."

Ethel Barrymore has succeeded Robert Edeson at the Savoy in "A Country Mouse," which has won success at two leading London theatres and affords this brilliant young actress a happy vehicle for the expression of her talent. "A Country Mouse" is preceded by "Carrots," a fifty minute play by Jules Renard.

Miss Irene Hobson opens with Elsie



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