

CREIGHTON THEATRE

TELEPHONE 1531.

PAXTON & BURGESS, Managers

Nothing cheap but the prices

O. D. WOODWARD, Amusement Director.

THE WOODWARD STOCK COMPANY,

All the time—Sunday, Wednesday and Saturday matinees 2:15—Every evening 8:00—Commencing mat. today 2:15—Presenting W. K. Tillotson's 4-act play

“LYNWOOD”

Thursday

“JIM THE WESTERNER”

Engagement Extraordinary—First appearance at these prices of the famous

Isabelle Urquhart and Company

Presenting the Beautiful Sketch

“In Durance Vile”

The Brothers Damm sensational acrobats from St. Petersburg.

And the great Matsu Moto Featured last season with Ringling Bros' Circus in his daring act, the slide for life, from the dome of the theatre

Specialty people will be changed each week—opening at the Sunday matinee—we will play the best acts in the world,

Seeing is Believing

Come and be convinced

If you don't go to the Creighton this week ask your friends about it. Our scale of prices—

Orchestra 25c none higher. Balcony, first three rows 20c

Balance entire house—1,500 reserved seats—at the wonderful price of—

10—cents—10

Prices for the people—and where the people go.

by going to the Creighton to spend the evening—Cheaper than staying at home and burning gas—Played to standing room ten solid weeks in Kansas City.

Next Sunday, Jan. 16th, Wilson Barrett great drama “The Silver King.” Our special features next week—The Morris Educated Ponies as seen in New York 180 nights at the academy of music—The Van Aukens, the monarchs supreme, the triple horizontal bars—Stanley and Jackson comedy sketch team.

Now What More Do You Want?

AMUSEMENTS.

That the theater-goers of Omaha were hungry for high class entertainment was conclusively shown last week, when they availed themselves of the opportunities offered with such avidity as to yield eminently satisfactory returns at the box offices. Even “The Prisoner of Zenda,” which was not new, however invariably good, did a large business, and the glittering combination which presented “The Wedding Day” on Wednesday evening proved such a powerful attraction that the money receipts of that one night established the record for the house and exceeded in size those of a good many whole weeks of the season.

“Secret Service” deserves a mention all to itself. The audience which saw it last week (and they were large, although not nearly so large as the attraction deserved), received, insofar as they were capable of accepting it, a revelation in the way of dramatic construction and stage representation. One would not expect to see Mr. Clement Scott, who goes very far in more than one direction, and who calls “Secret Service” a perfect play; for perfection in the dramatic art is an attainment by playwrights as by other mortals. It is hard, however, to recall any important feature of the play, which is considered aside from the presentation of it here, which could be altered to advantage. The termination of the third act, to be sure, leaves audience with a certain amount of dissatisfaction. They would prefer, as they feel at that moment, that Louis Dumont should stand by the vehement “Send it” with which his obligation to the government temporarily triumphs over the love of his heart. It is the only check to the flow of a narrative which, with this exception, moves on to its conclusion with remarkable cumulative effect and a constant access of interest. But, without this very situation, the final denouement, with its breathless shifts and changes, would be impossible; the doubtful general could not make his opportune entrance, like a god out of a machine, and the spy must inevitably be led away to death instead of to a military prison behind which glows a matrimonial horizon bright with promise.

Mr. Gillette has not heretofore been entirely generous of writing excellent plays in which the sympathy and admiration of audiences is enlisted in behalf of heroes who, by all accepted usage, ought to be treated with general repudiation. The grand and monumental hero, about whom the plot of “Too Much Johnson” revolves, is more highly and generally esteemed than the sweet and innocent wife whom he loves. So with “Captain Thorne” in this later play. The spy has not been universally held admirable, either in fiction, drama or history. Certain individuals of that despised class, such as Nathan Hale, or perhaps Major Andre, have indeed been elevated by common consent to the grade of heroes and martyrs in mankind's remembrance. The spy, Louis Dumont, is not a martyr, although in the view of “d-d” patriotism of his conduct, his escape from the gallows is inconceivably hastened off to the limbo of villains and traitors in mankind's remembrance. He is a hero, to be sure, in his physical bravery, and he was in a particularly tight place between love and duty in the third act. It would be interesting to know whether Nathan Hale, under similar circumstances, would have sent the dispatch or not. It is a question which might have arisen, but it is plain to the most obtuse that a man so beset by bloodthirsty and a fiery serious wretch either of heartstrings or moral fiber, as he may elect, Louis Dumont, the spy, carries audience with him, just as the prevaricator did in “Too Much Johnson,” and the poor, impatient confederate secret service man is inconceivably hastened off to the limbo of villains and traitors in mankind's remembrance. He is a hero, to be sure, in his physical bravery, and he was in a particularly tight place between love and duty in the third act. It would be interesting to know whether Nathan Hale, under similar circumstances, would have sent the dispatch or not. It is a question which might have arisen, but it is plain to the most obtuse that a man so beset by bloodthirsty and a fiery serious wretch either of heartstrings or moral fiber, as he may elect, Louis Dumont, the spy, carries audience with him, just as the prevaricator did in “Too Much Johnson,” and the poor, impatient confederate secret service man is inconceivably hastened off to the limbo of villains and traitors in mankind's remembrance.

The spurious message in his ears. There is the genuine clear note of patriotism in it, which makes the heart warm to the fellow in spite of his bad conduct. The actor who plays this part did it exceedingly well. The would to his self-love dealt by the girl who had rejected him was shown constantly in the most artistic manner. The apparently involuntary gestures, the nervous grasping of the gun barrels of his captors and many similar touches of the most delicate art, were finely indicated by this player, who never allowed the observer to forget that Arrolford was a gentleman, though a misguided one.

Mr. Gillette so evidently wrote the part of Louis Dumont for himself that it is a kind of injustice to impose upon another actor the task of playing it. He himself is truly admirable in the role, which fits him as gloves should fit. His substitute in the company is quite adequate in many respects, though it should be said that these are the points in which he models his impersonation most closely upon that of Gillette. His reading of the lines in defense of the spy's calling, in the fourth act, was marked by dignity and genuine feeling. His performance of the long pantomime in the telegraph office could not have been better. The coolness and absolute recklessness of the man were thoroughly well indicated in the scenes where those qualities were uppermost.

The charming young woman who presented the role of Edith has left it to be a pleasure to see her again. Her work is of the style of Anna Russell's at its best, and her personality is quite agreeable and winning. She has one of those rare faces, which, without being regularly beautiful, possess in full measure the higher qualities of intelligence and amiability. The fetching little ingenue was a congenial source of happiness, and in Mrs. Norton was strongly portended one of those noble and steadfast women of the south who give up all for the loving cause which they believe to be the right, and who were worthy wives and mothers of the men who died fighting for a mistaken principle.

Mr. Gillette deserves the thanks of the English theater-goers for writing so good a play and causing it to be presented in a manner so well calculated to throw a admirable points into relief. He has succeeded in bringing home to people of all classes the effects he aims to produce; and he does this, not with blows as with an axe, nor by overwhelming audiences with a crash like that of a falling house, but by natural and quiet means. No one who sees “Secret Service” can fail to be struck with the presence, as so often the first curtain rises, of a man of a fairer hue, but by natural and quiet means. No one who sees “Secret Service” can fail to be struck with the presence, as so often the first curtain rises, of a man of a fairer hue, but by natural and quiet means. No one who sees “Secret Service” can fail to be struck with the presence, as so often the first curtain rises, of a man of a fairer hue, but by natural and quiet means.

to maintain the tension upon the minds of audiences. That so notable an achievement is still melodrama is unquestionably true, but when so much has been done with melodrama, the result is fitted to impress upon the mind a high plane of its own, where, it is to be hoped, other worthy efforts along the same line may eventually join it.

Manager O. D. Woodward, who, with his well known theatrical company, takes possession of the Creighton today, was found by the newspaper yesterday at his comfortable office of that theater, working in his usual energetic way, on his voluminous morning mail. “What am I going to do this season?” he repeated, in answer to a question. “Why, go on being a public benefactor, to be sure, and continue to provide the theater-goers of Omaha with the best entertainment they ever had at the cheapest prices.”

“My first engagement in Omaha was played at Boyd's theater, in March, 1886, beginning on the 5th of that month. We were a feeble folk in those days, like the conies of holy writ, and, having been to playing in the smaller towns, we were decidedly unpopular in a city of this size. Besides, the newspapers, although they commended the sincerity of our purposes and the quality of our work, deplored the establishing of what they called ‘cheap shows’ in the city's foremost theater. They had not then learned that low prices did not necessarily mean a low-grade of performance. I have shown them a thing or two in that line since then, have I not? Thanks.”

“Well, this first engagement so encouraged ourselves and the local management that we came back and played another week at the same house soon after. Still, the news, however, paid little attention to us. Perhaps we did not deserve it in those days, though I have my own opinion about that. Professional and managerial pride, you know. But the people came more and more, and the more they came the more they wanted to come again. So we were beginning to have confidence in ourselves and to believe that the public looked upon us with favor.”

“In the summer of the same year we made an arrangement with Messrs. Fuxton and Burgess to put our enlarged company into the Creighton, and played through the month of August at this house. This was the beginning of our professional acquaintance with these gentlemen, which has since that time become so fruitful in profit for us all. By this time the papers were beginning to notice us favorably, and to give us credit for good work, entire fulfillment of promises and supplying generally to the public what they have uniformly failed to do ever since. We went back to Boyd's on the opening of the regular Creighton season, and played a very prosperous two weeks' engagement there at fair time.”

“After that we were away from Omaha for several months. We returned to the Creighton with a still better company in February, 1897, and stayed two weeks, turning people away at every performance; and we came once more in April for a fortnight with similar results. “About this time I conceived the idea—so far as I know, a new one—of introducing a new style of acting into the city, and the regular performances, and so making the entertainment continuous so far as possible. My beginnings in this direction were small, but I may say they grew and grew. Our long engagement here last summer at the Creighton and our subsequent remarkable success at the Auditorium in Kansas City are events too recent to need detailed description. Coming to Omaha for two weeks, we remained there without perceptible falling off in our immense business. All this time I was perfecting the scheme of continuous performance by constantly engaging a better class of specialty people as fast as patronage would warrant it, and others beside, compose the very atmosphere of a city in a state of siege. No powder is smelted by the audience except that which is burned in two pistol shots, but it is difficult to realize, after the play is over, that the lungs are not full of the smoke of battle. At the beginning of the fourth act the relief of passing squadrons outside is so great as to render audible the conversation of the people within—an effect which does not seem incongruous even with so quiet a play. There are no soliloquies in “Secret Service,” no telling in advance what about to occur. Situations shift and glide together like the changing of a kaleidoscope, but always logically, naturally and in such a way as

down below and can begin where we left it when we go back. “To what do I attribute the success of this new departure in theatrical management? Any, to its merit, to be sure. It succeeds because it ought to succeed. I happened to find out what the masses of the people want—a first-class entertainment at prices which they can afford to pay. Of course much credit is made to the personal popularity which my associates enjoy and which I hope I have come to share in some degree. And a reason for its success is that the public has a good deal to do with it. But, after all, this system, like all other systems which succeed, succeeds because it pleases the people and because it deserves success.”

“The New York Dramatic News, which, in spite of its unwillingness to be sure, and its usual reluctance to the syndicate, has a good thing once in a while, prints the following story in its ‘Matinee Girl’ department: “Not long ago I met a gay and festive young woman who had come from the wilds of the west to become a member of a school of acting. She had brought \$300 with her, and she had been allowed to appear. She had walked across the stage twice and had spoken two lonely lines loud enough to be heard by the leader of the orchestra, and when I met her she was simply consumed by the first faint flush of success. She knew that she had a great future before her and she felt the fire of genius burning up quite brightly; the entire world was hers to conquer.”

“That is how she felt for one brief night. Now this fair maiden from the west is thinking of returning to the bosom of her family with \$300 worth of experience and the memory of the night when she walked across the stage and spoke her lines. She will give her dear, good papa a receipt for his \$300, show him a program with her name on it, and tell the neighbors of the great success she made in New York and she has only come home to rest—yes, maybe.”

“Can this cruel stab be directed in the smallest degree against any of the meters who have lately departed Omaha society?”

The same journal charges our own W. K. Burgess with having experienced six fires during his theatrical career, which is really adding insult to injury.

Coming Events. In another column will be found an interview with Manager O. D. Woodward on the ends and aims of the Woodward Stock company. Therein is set forth much of interest to theatergoers both in the way of history and of anticipation. Brief announcements are made, however, in this place, of the fact that the favorite organization begins today an engagement of indefinite duration at the Creighton, during which sterling attractions will be afforded every week, and which will be popular prices. The play for the first half of the week, including the two performances today, is a drama of the late civil war, entitled “The Belle of Brimley,” and the regular performances, and so making the entertainment continuous so far as possible. My beginnings in this direction were small, but I may say they grew and grew.

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Sylvester and Miss Virginia Harned takes the part of Lady Ursula, appearing as a boy in two acts of the play. “The Adventure of Lady Ursula” is in four acts, the period of the play being about 1720. Mr. Sothorn will play a special matinee on Tuesday afternoon, presenting “The Lady of Lyons,” and on Tuesday evening he will be seen in the title role of the favorite “Lord Chumley.”

Charles E. Blaney's “A Boy Wanted” will be presented at Boyd's next Thursday, Friday and Saturday. It is a farce comedy which will without doubt play to large audiences, with the same strong company of artists who have won so much favor in other cities. “A Boy Wanted” has a plot that leads to nothing in particular, but serves as an introduction for songs and dances and a lot of comedians with specialties. It is said to be about as funny and lively a farce comedy as could be desired. The incidents of the play are supposed to deal with the history of a theatrical company in financial straits.

Mr. M. W. Mattison of Chicago is in the city for the purpose of making arrangements for a lecture by the celebrated explorer, Dr. Nansen, and if he meets with proper success that lecturer will appear in this city some time during the latter part of the month. Dr. Nansen is engaged for a hundred lectures and his course has been attended by enthusiastic crowds. His largest audience was in Albert Hall, London, where he spoke to 12,000 people at once. In New York he spoke to 20,000 people in four lectures, in Chicago to 14,000 in three lectures and in Boston to 12,000 in the same number.

In some places, such as Pittsburg, the rush for tickets was so great that the police were obliged to step in and stop the sale.

Merely Players. The clever Nichols sisters have joined “A Railroad Ticket.” Lotta Crabtree owns real estate in Boston valued at \$25,000. William Terries, the murdered actor, left a fortune of \$300,000. Olga Netherale is not to return to America until next summer.

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Some thoughtful friends gave Robert Downing a stuffed alligator after a recent performance of his. One-night engagement of “The Wedding Day” last week at Boyd's broke the financial record at that house. Adelaide and Leon Hermonson are likely to go to London in the spring, under the management of Imre Kiralfy. Sadie Martinon in a recent proclamation announces that she no longer believes in love. This is important, if true. Harry Davenport has been playing Dan Daly's part in “The Belle of Brimley” during the latter's illness. A woman whose dress was accidentally torn on a seat at Proctor's Pleasure Palace, in New York, the other night, sued the man-

agement for damages and got judgment for \$8. John Drew will present his new play, “One Summer's Day,” by H. V. Esmond, next Monday night in Boston, for the first time. John T. Sullivan, who should not be confounded with the great John L., is playing the leading role in “A Bachelor's Honey-moon.”

J. E. Doulson of the Empire company will continue to play Richelieu in “Under the Red Robe” as there is no part for him in “The Conquerors.” A list of grandfathers and grandmothers on the stage includes Modjeska and Charles Coghlan, while Joseph Jefferson is a great-grandfather.

The Criterion Independent theater gave its second performance last Tuesday afternoon at Boyd's, with plays by Augustus Thomas and Henri Dunant. Hammerstein's Olympia, which is now in the hands of a receiver, has not yet been housed, although more than fifty bids have been received.

Tommaso Salvini, the great Italian tragedian, was 65 years old on New Year's day. He is living in comparative retirement at his home in Florence. “A Bachelor's Romance,” the pretty comedy in which Sol Smith Russell has appeared in this country, was produced last week in London by John Hare.

Mrs. Leslie Carter will sooner or later appear in Shakespearean roles, the time depending upon her success or failure with “The Heart of Maryland” in London. George W. Wilson, who was seen here last year as Nathaniel Berry in “Shore Acres,” has a prominent character part in Joseph Arthur's play, “The Salt of the Earth.”

The end of May Irwin's long and prosperous New York engagement is in sight, and she will soon come to the South Miss Fitzwell is among the spring attractions at Boyd's.

The New York Times, in a recent notice of a performance of “Il Trovatore” in English, speaks of two of the performers “quietly getting empty seats.” Such is musical criticism in the refined and elegant east. T. Henry French made a vigorous assault upon the play pirates in Chicago last week and captured about twenty-five manuscripts of plays, including “The Old Kentucky,” “The Banker's Daughter,” “Captain Letzlar” and “Held by the Enemy.”

John Philip Sousa is writing a comic opera, to be called “His Majesty,” in which Walter Jones will probably star next season. Jones is also considering several other advantageous propositions, and it is likely that the present will be his last season in extravaganzas. Marie Corelli is said to have dramatized her alleged novel, “Barabbas,” and James O'Neill is to undertake the title part in the new play “O'Neil” which has aspired to create characters ever since he was disappointed in the matter of the Passion play some years ago. Clay Adams has been having bad luck with his new play, “A Southern Gentleman,” which he presented here some time ago. Business has been so unprosperous that he has reduced the company to the number necessary to play “The New Dominion,” with which he will finish the season. Prosperity comes quickest to the man whose liver is in good condition. DeWitt's Little Early Risers are famous little pills for constipation, biliousness, indigestion and all stomach and liver troubles.

BOYD'S PAXTON & BURGESS, Managers, Tel. 1919. MONDAY AND TUESDAY EVENINGS. JANUARY 10 AND 11. SPECIAL MATINEE TUESDAY.

Mr. E. H. SOUTHERN

His latest comedy success. MONDAY EVENING The Adventure of Lady Ursula.

TUESDAY MATINEE Lady of Lyons.

TUESDAY EVENING Lord Chumley.

PRICES—Lower floor, \$1.50; balcony, \$1.00; 25c, 50c. Matinee, lower floor, \$1.00; balcony, 75c and 50c. SEATS NOW ON SALE.

BOYD'S PAXTON & BURGESS, Managers, Tel. 1919. WEDNESDAY EVENING, JANUARY 12. MAXIMILIAN DICK. AMERICAN GREAT VIOLENT. WITH MANDAMIN CHORAL SOCIETY. PRICES—Lower floor, \$1.00, 75c; balcony, 75c, 50c. Seats on Sale Monday.

BOYD'S PAXTON & BURGESS, Managers, Tel. 1919. 3 NIGHTS—Thurs. y. Jan. 13. MATINEE SATURDAY. CHAS. E. BLANEY'S Big Extravaganza Success, A BOY WANTED. A COMPANY OF 25 PEOPLE. TWO BIG SHOWS IN ONE. PRICES—Lower floor, \$1.00, 75c; balcony, 75c, 50c, 25c.

BOYD'S PAXTON & BURGESS, Managers, Tel. 1919. FRIDAY MATINEE, JANUARY 14th. A. 3:00 P. M. Omaha Orchestra Society. Direction Franz Adelman. Exposition Lagoon. Fine Skating. Exciting Tobogganing Day and Night.

The winter term of Morand's dancing school, 1510 Harney, will begin the first week in January. Children, Saturdays—10 a. m. 2 or 4 p. m. Adults, Tuesdays and Fridays—8 p. m. Assemblies Thursdays—8 p. m. Admission 25c—orchestra music. Terms reasonable for rest of season.

HOTELS. THE MILLARD. 13th and Douglas Sts., Omaha. AMERICAN AND EUROPEAN PLAN. J. E. MARKEL & SON, Props.