About Plays, Players and Playhouses

atrical Managers' association in debarring James S. Metcalfe. critic of Life, from admission to theaters under their control is another of the mistakes made by the 'syndi-No matter what excuses the managers give for their action, it amounts to attempt to muzzle the press, and such an effort is sure to recoil against its promoters. It will not do for the men who have made this mistake to flatter themselves that Life is without influence, for that is where the biggest end of their blunder lies. If it were possible for them to whip Life into line by placing a boycott against one member of its staff, they might extend their warfare and by workmg slowly upward, soon would be able to control all the papers in New York. It would then he an easy matter to push en, and in a short time we would find the "syndicate" controlling all the newspapers. it now professes to control all the theaters. Such an abhorrent condition may be imagined, but it can never be realized. This far away from the scene of strife it appears that the managers have made a inder from which they will be forced to withdraw, and the retreat can hardly be He realizes that he starts with a heavy gracefully accomplished.

stinctive among Americans will prompt a none of these can be twisted into a semblance of reason for the action taken. It Metcalfe, dramtic critic of Life, and the court in New York the case was warmly applaud Corbett, the comedian. decided in favor of the plaintiff. Almost immediately thereafter the resolution debarring Metcalfe from the theaters was by the association. This close relation between the two actions robs the second action of any force it might have es directed against Metcalfe by giving the witable impression that it is the outcome of pique and spite. Mr. Daniel Frohman, president of the association, in explaining the action, said it was taken because of the attacks of Life on the Jews as a race. He cited instances in which Mr. Metcalfe had one out of his way to abuse the Jews and said the measure was merely taken in retaliation. Here the question arises, "When did the New York Theater Managers' assobecome the champion of the cause of Judaism in America?" Isn't it rather an insult to the many thousands of inligent and industrious Jews of the country to even insinuate that they are in any need of such defense? Mr. Frohman's explanation is hardly happier than the action his association.

The following letter, written by Daniel Frohman, president of the New York thester Managers' association, published in the New York Times January 20, fairly states the attitude of this body toward James A. Metcalfe, editor of Life, in excluding him from the theaters it controls:

from the theaters it controls:

NEW YORK, Jan. 19.—To the Editor of the New York Times: There seems to be some misapprehension and a great deal of error about the attitude taken by the managers' association toward a certain representative of a weekly paper who has been desied entre to theaters represented by this body. The resolution was offered, and its language plainly expressed the fact, that this party should be denied admission to theaters because of his scurrilous and uncalled-for racial attacks carried on for a number of years by him in his paper. The resolution had, no reference to any individual members of this organization, nor did it contain any aliusion to anything he may have said as a the dramatic critic of his paper; in fact, from the date of its organization until the present moment the Theater Managers' association has never at any directors' or members' meeting mentioned or discussed any dramatic critic or the mere hope of satisfying a piqued curiosity. In the thester—perhaps because Thoater Managers' association has never at eny directors' or members' meeting mentioned or discussed any dramatic critic or criticism. At the very inception of this organization it was decided that it was not part of its province or object to ever discuss or take up the question of dramatic criticism, but when this body was convinced that this man was using the theaters as a cloak to make attacks upon the faith of those who comprise a liberal percentage of theater-goers it felt it was justified in taking such sction in the premises. The embargo was not even extended to the man who had maligned a reputable body of our fellow citizens. We deem it due to ourselves and the press of New York City and the country that our attitude in this matter be made clear. I trust you may appreciate the spirit of this letter.

DANIEL FROHMAN, President.

Mr. Metcalfe is proceeding along very sulet and dignified lines in the matter, and has been admitted to two or three theaters under the management of Charles nan since the pronunciamento was ispued. He buys his seats and presents his tickets at the door like any other patron. All in all, the "syndicate" seems to have thrown another boomerang, or, rather, to have touched off another squib.

Nance O'Neill is the latest of the actor folks to take her pen in hand and deal the matic critic a jab. She endorses the statement made by someone else that the American critic is a "gentleman with indigestion," and says: "This is only aner way of declaring that the unfortunate artist before the footlights is at the mercy of so slight an accident as an undone or an overdone dinner." Miss O'Neill mistakes the craft by a wide marn, for she proceeds on the theory that the critic eats with the same attention to detail as does the actor. Oh, no, dear lady, not so. Your critic as a rule isn't so dellcate in his gustronomy as all that, but he frequently called upon to overlook things that happen on the stage as the result of over indulgence in something, either id or solid, by the "unfortunate artist." But Miss O'Nelli and others who are aggrieved have their revenge. They can always sell to a magazine something criticising the critics, if they will only make it enough, and this gives them the further opportunity of winding up with a little vaingiorious shrick, such as this from les O'Neill's concluding paragraph:

But I have staunch fighting bleed in my veins. From the Murray Hill theater to a tour of the world and a "wind up" in Broadway is something of a record for a foung, unknown actress without backing and still in her 20s. Go ft. Nance! But you forgot to tell us of that glorious "wind up" in Broadway. New York are accurate, it certainly was a

buskin have added not a little to the gulety of the nations. It is for this reason as refreshing as it is surprising to find one of these serious in his intention to become a good actor if possible. James J. Corbett now has his mind set on the stage as a profession, and as it is his most certain way of earning a livelihood just at present, it is easy to take him as sincere in his ouncement. Those who have watched him during his career since he first came before the public, some fifteen years ago, and are in some degree familiar with his development in that time, will have little trouble in convincing themselves that he has as good as an even chance of success. His recent appearance in Omaha showed that he has progressed wonderfully since his early experience as an "actor" and demonstrates that he does possess ability. He may not yet be capable of deep analysis or subtle interpretation, but for light comedy parts he has both talent and adaptability. Experience will bring the rest of it. handleap; that it is not an easy matter to efface from the minds of the people his That love of fair play that is so in- achievements in the ring and establish himself there in another character, yet he close inquiry into the facts in the case, and feels that the task is not beyond accomplishment. In his new aspirations he has the encouragement of men whose names seems that shortly after the Iroquois fire carry much weight in the affairs of the Life printed a cartoon, which Messrs. Klaw stage, and this with his own determination & Erlanger conceived to be libelous. Fult will go far toward securing him his goal. for \$100,000 was brought against James S. It isn't at all out of the range of possibilities that people who never heard of Corpaper itself. On trial in the United States bett, the conqueror of Sullivan, will yet

> Some few Omaha people gave attention while one of George Bernard Shaw's plays was being presented here recently, "Candida," and some others have doubtless heard that another of the pieces by this same man of moods, "You Can Never Tell," has won a great success in New York lately. These may be interested in knowing the estimate put on Shaw by one of the keenest and fairest of modern critics, Mr. John Corbin. In his last Sunday article Mr. Corbin deals with Shaw from an analytical standpoint and in part says:

standpoint and in part says:

There is an old, well-tried proverb about the honoring of a prophet in his own country; but the obvious fact about Shaw is that his prophecy is that of other men and other countries. The voice is the voice of G. B. B., but the words are the words of Ibsen, Nietzsche and the modern socialists. Whistier said that Wilde had the courage of other men's convictions. Shaw has made of them motley, bauble and belis with which to dance before the British public and affright it with his irreverent jests. As an original philosopher he is nothing. But since the inimitable clowns of Shakespeare, England has never known such a breeze of highly mentalized spirits, such a gale of intellecual vivacity. England has rejected Shaw in a humble determination not to be fooled into taking him seriously. America has welcomed him, I suspect, in the belier that his motley is the real thing. Of the two, America is by far nearer the true mark, for as a dramatist Shaw has failed—oil he has failed—only by the narrowest margin.

In only two matters, I take it, does Shaw

in the mere hope of satisfying a piqued curiosity. In the thester-perhaps because the average of intelligence is low, perhaps because of the working of mob psychology—the dominant mood is found to be not the interests of the mind, but those of the heart. Emotion, not curiosity, rules the day. The late Frank Mayo was wont to hold up "Pudd head Wilson" as a model in this matter.

This technical failure is very closely related to Shaw's lack of broad human appeal. Heintillant as is his wit, deliciously stimulating as is his topey-turvy philosophy, it hever, with a single notable exception, bites into the substance of life-and the drama. His great champlon in England. William Archer, has called his treatment of love "bloodless erotics." That Shaw is able to reveal to us on the stage the heart of Napolson-torn between Jealous rage of Josephine's infielity and a cool determination not to let any matter of passion stand between him and his ambition-may well be doubted. Certainly the love affair of Valentine and Gioria is as bloodless as it is acutely philosophised and psychologized.

The only play where Shaw grapples on anything like even terms with human characters and human passions is "Candida." Here he has a clear theme—the conflict between the pre-Raphaelite devotion to beauty and the somewhat superficial and arid morality of Christian socialism—both intensely modern developments, and in inevitable opposition. "The conflict is indispensable," he says in his preface, paraphrasing the profound law of Bruneiters; "po conflict, no drama." The central theme of "Candida" is chosen with vast tact and is worked out with unfailing adroitness albeit with occasional recourse to the old tricks of the stage. It is in all probability mainly for this reason that it is the only one of Shaw's plays that is genuinely human, genuinely beautiful—in a word, genuinely dramatic.

Coming Events.

Maxine Ellioft will appear in the Clyde Fitch comedy, "Her Own Way," under the management of Charles B. Dillingham, at the Boyd theater, on Tuesday and Wednesday evenings next, and at a matinee on "Her Own Way" is a story of New York life of the present day, and depicts certain features of life in the smart set. Georgiana Carley, played by Miss Elliott, does not recognize the right of relatives and friends to settle her own love affair for her. There are two men in love with her-s manly lieutenant, Dick Coleman, and an unscrupulous millionaire, Sam Coast, her own cousin. Coast deliberately her entire family and entices her brother into futile speculation, so that Georgiana may be helpless in her poverty forced to accept him as a husband. Meanwhile, Dick Coleman, fighting in the Philippines, is reported dead. Still Georgiremains steadfast and insists upon having her own way. Sam Coast, realizing at last how hopeless his love for her is, departs and then the news comes that Coleman wasn't ambushed after all and is alive. though wounded. Incidental to the strong finish. It was back to Boston for Nance, sentimental interest in "Her Own Way," But she's young yet-for she says so-and there is a rich fund of current comedy.

Pugilists on the stage are the occasion of elaborate views of modern interiors.

At the Krug theater for four nights and day, Murray and Mack, an added addition to the New York Casino success, "An English Dalsy," will be the offering. Mr. Seymour Hicks wrote the book, Walter Slaughown Edgar Smith. The dialogue is said earth" will attend in a body. to be bright and snappy, scintillating with the most graceful witty repartee, while the elightful singing quality and are written Messrs. Slaughter and Norden's most cribed by hearing it. A few of the especially strong song hits ere, "I'm a Little English Daisy," "The Coon, the Moon, the Little Octoroon," "Spin Again." "Scenes n the Music Hall." "Saucy Sally," "Big Indian Chief," "April Showers" and "Wine,

At the Krug theater for three nights and

Saturday matinee, starting Thursday night,

February 2, "The Span of Life" will be the attraction. The play is well known to the theater-goers and the incidents of the human bridge and the lighthouse scenes are well remembered. The latter is one of the as the "Girls in Red," and Messrs. Conkmost realistic scenes ever presented in this in a heavy mist. The fog horn on a steamer spear will appear as Mercedes and sing a can be heard in the distance gradually getting louder and louder. The here who Sleep." Calife Ballinger sings "Slumber has been wounded by the villain, recovers on Toodles." Miss Chard will play "Vielet." sufficiently to realize the impending danger and with a male sextette will sing "Violet of the slowly approaching vessel. The oil for the lamps has given out, not a drop being in the place; but a boat from the the darkness the headlights of an enermous steamer are seen approaching. There is nothing to be done but ring the fog bell. The hero, with one arm useless, climbs up Travis, Dodge, Wolf, Webber, Abbott, to the outside of the lighthouse, reaches Allen, Hamilton, Cosh, Brainard, Suthoff, to the outside of the lighthouse, reaches the beam and rings the bell just as the Kelso, Ballinger, Smith, Dunlop and others, small boat from the shore arrives, bringing help. The huge ocean liner is seen dashing towards the rocks. The beacon light of the Coffin rocks breaks forth and as the curtain descends you can see the steamer

backing away from danger. Herrmann the Great is the feature attraction the Orpheum promises on its welftertainment at his engagements here, and adaptation from the French." now that he will appear in conjunction with seven other acts, the time of his exises the quintessence of his legerdemain and illusions given with a very elaborate

where four little children of the rich have brothers and Many Brooks are accoma birthday party in the nursery, and dis- plished on a number of instruments, includcuss the doings of their elders in a remark- ing chimes, the harp and various horns, much levity, and in days from the time ably knowing way. Miss Elliott will be while both Ed and Frank Mallory are John L. Sullivan first donned sock and supported by the same company seen in dancers. The remainder of the acts will New York, the cast includes Charles be presented by performers who come here Cherry, James Carew, R. C. Herz, Fanny for the first time. Charlotte Ravenscroft Addison Pitt, Georgie Lawrence, Neille has a pleasing personality that adds to the Thorne and little Donald Gallaher, a clever attractiveness of her rendition on the violin child actor. The stage settings are rich and and vocal selections. A condensed musical comedy will be the contribution of Hennings, Lawis and Honnings, while Russell two matinces, starting with a matince to- and Locke are singers and dancers. The Alphine family are acrobats and equili brists. The kinodrome will show entirely new motion pictures, including one called "The Escaped Lunatic," which depicts an like a temato." ter and A. M. Norden the music and re- exciting cross-country chase. Wednesday arranged for the American stage by our will be Elks' night. The "best people on

> The most notable feature of "Toodles in situations range from the supremely ridi- Posterland," which will be given at Boyd's culous to the grotesque. The lyrics have a February 6, as the fourth annual entertainment of the Omaha Press club, is the variety and excellence of its music, which characteristic hand. The music is best de- is by Miss Pauline Sturges, a former Omaha high school pupil. It ranges in quality from light opers to ragtime, interspersed with tuneful, popular airs. Tommy Gets has furnished an abundance of jellity the text, and to top all there is chorus that can really sing. Prof. Willard Chambers of Foxy Grandpa, Callie Ballinger as Lady Bountiful, Gladys Chandler as Toodles and Dave O'Brien as Clarence, the Cop, are a quartet that will be hard to beat, Laura Campbell, Katherine Lyon, Camille Geanter, Nellie McCann, Birdie Whitford and Alma Schneider will appear lin. Kelso, Cosh. Berg, Evans and Pilcher It shows the lighthouse with the will do the double sexterts called "When angry sea dashing all around and enveloped Your Chaperon is Far Away." Miss Wintender lulaby, called, "Sleep, Honey, Was a Maiden Fair." The following people will be in the cast: Will Manchester, Ed Cogley, Mamie Pennell, Eva Stutsman, shore is expected with help, and through Ruth Warick, Lucille Zink,, Edna Jewell, Mignon Meredith. Edith Cameron, Caroline Fibeger, Martha DeBolte May Weaver, Miss Dixon and Messrs. Stover, Miner,

> > Some Actor Stories. Fay Templeton and Mme. Rejane were gossiping. "By the way," said Rejane, "I can't understand why you kept away from America so long. Why did you remain such

a long, long time in Paris?" "Because," replied Miss Templeton, "it is varied program for a week, starting with the only city in the world where a lover of a matines today. Heretofore Herrmann the darma can go to the theater night after and his assistants have given the entire en- night and be sure that he will never see an

Alfred Henry Lewis, in his stageland hibition of the mysteries of the black art stories in the Saturday Evening Post, is rewill be considerably briefer, but he prom- sponsible for the following interesting tale

"Miss Irwin is a round personage of midinvestiture in the way of paraphenalia. He die years and more than middle weight; to carries his own scenery, and assisting him look at her would not make one think on he has Marie II Trmann, known as Queen willows or slimly bending pines. She is, of Illusionists. Bederick Hallen and Mollie withal, of a frugal genius, and economicat Fuller will have a new one-act comedy en- to a degree that would evoke plaudits from

Music and Musical Notes

her erstwhile admirers. She seemed to take no interest in the program and her singing, for her, was positively bad. In the Arditi waltz song, "Se Saren she did some work that would be

condemned in a good amateur. The fact that every vocal pupil for years has studied that particular composition made her careless execution atl the more glaring. She reached the height of indifference in the "Mattinata," when she played her own accompaniment. She sang it, as it were, "by the yard," with never a bair'sbreadth of shading as to voice and with her feet firmly planted on the pedals. Does she think Omaha a bit of the wild, uncultured west? To judge by her first encore it would seem quite likely. whole attitude during the evening was one of, "I must sing to these people and get it

ungraciousness. She its been getting pretty sharp criticisms in other places; ooth for her manner of singing and for the inartistic makeup of her programs. Altogether, they may not have been conducive to good temper. Everyone knows how Melba is capable of singing if she would take the trouble. Her poor, slovenly work here is taken as a personal affront. Either she is gatting abominably lazy or her heavenly voice has reached the zenith of its perfection and is on the down grade. The last supposition is ridiculous, from the scientific standpoint of the preservation of the voice. Melba is 41 years old and has been using her voice only eighteen years. Nordica has been singing twenty-five years (Omaha people will remember her last song recital here at the Kountse Memorial church), Marcella Sembrich has twentyight years of beautiful work to her credit, and Adelina Patti, the veteran prima donna, has thirty-six years of steady good singing opposite her name and this is eliminating the last ten years of her mustcal career. It seems as if Melba would have to plead guilty to an unprogressive

decidedly in concert work. She establishes no sypmpathetic communication with her audience, consequently if she does not sing well there is nothing left to enjoy. personality is not lovable. Let us hope she will go to work and when she comes back again that she will have recovered her wonderful art. Music lovers can ill afford to lose Melba at her best.

The concert promoters are deeply interested in their next venture at the Audi torium. It is a rather bold one, but with such an artist as Ysaye, the famous Belgian violinist, who is one of the greatest living virtuosos, they should be successful. It is intention of the management to charge a moderate entrance fee-some seats to be 75 cents and \$1 apiece; the most expensive but \$3.50, with the exception of the boxes. This should allow the music lover with a fat purse, and the one with a mediumly slim one, to enjoy themselves equally. do more than anything else would be to enthuse a sufficient number of people, so that they could put down the price of tickets to the point where every music lover in and near Omaha could afford them. The society is not in the money-making business. Every cent that comes in has been and, will be invested in bringing first-class artists to the city. So far no money has been last. The officers are willing and anx-

ious to go on with the work next year if the end of the season equals the beginning. The Matinee Musical society of Lincoln

Calendar for the Week.

Tuesday—Tuesday Morning Musical club.

Was given last Friday night. The admission fee was \$1 to every part of the house.

Friday—Musical department. Woman's Club, lie a. m., First Congregational church; Parties were made up from various towns and there were special railroad account.

The "Old Gorgon Graham" letters are to be done into a play by George Horace Lorimer and Paul M. Potter.

Grace George's new play, which she is now rehearsing, to be produced next month, is to be called "Abigail," and is an American subject handled by an American author.

Ethel Bernard Congression of the congression of the following the congression of the congres HAT hase come over the spirit of \$1,500 a night. The fact that the mnsagers Her concert at the Auditories are agreed to the spirit of \$1,500 a night. The fact that the mnsagers her concert at the Auditories of the spirit of th Her concert at the Auditorium seat shows that they have faith in their was a bitter disappointment to patrons, and also that they are working for art and not a bank account.

The music library left by Theodore Thomas is valued at \$150,000 and is the result of forty years of collecting. It includes rare editions and autograph scores, given him by the great musicians of Europe. The working part of the library was left to the Chicago orchestra for their continued use It is an interesting fact, and one highly indicative of Mr. Thomas' character, that he bought every year all the music used by his organization. His annual bill was something like \$3,000. His collection of 19,000 pro gram books will be given complete to the Newbery library.

Mr. Thomas was persuaded some time ago to undertake "his autobiography," to be published by a Chicago firm. The first olume will contain the history of his life and work up to last fall; the second, 3,000 programs specially selected from the 10,000 that he has conducted. There are also a few essays, one on "The Art of Program Making," another on "Encores," and a third on "Late Comers."

A few remarks might have been made "late comers" the night Mr. Ganz played the First Baptist church. In spite of the fact that the concert did not begin until nearly 8:30, about a sixth of the audience came in after the first number. We should. perhaps, be thankful that we have arrived at the point of keeping stragglers in abeyance until the intermissions arrive. Nevertheless, it is disturbing when one has enjoyed a particularly fine interpretation to suddenly jostled rudely back to earth by a swinging door, a gust of air and little bunches of belated ticket holders scuttling down the aisles. It jars on one's mood.

Listening is a fine art and one woefully neglected in these days of hurry and many iterests. Some rare individuals are so onstituted that they can throw aside all the annoyances of their surroundings and lose themselves absolutely in whatever is engaging their attention. In them the power of concentration almost amounts to genius. But the average persons has to be assisted in his quest to "take in" and appreciate what is before him. A quiet, attentive audience of fellow listeners is a tremendous help.

If we could only remember that what we do and what we do not do affects other people perhaps more than ourselves, we might occasionally change our method of

It was a great disappointment that Da Motta, the Portuguese planist, was obliged to cancel his date at Boyd's January 36. He has been playing with much success, according to the notices.

MARY LEARNED.

Notes and Personnis.

Notes and Personals.

The Musical Art society, under the leadership of Mr. Simms, will give its second concert Friday evening. February 10, in Council Bluffs.

Mr. Cuscaden has postponed the Philiharmonic club date. The concert will come the very last of February. Mr. Lansberg is to be the soloist.

Henry W. Savage's English grand opera company and orchestra are esgaged to appear in Omaha April 20, il and 22. Their repertory consists of "Otheilo." "Lohengrin." Carmen." 'La Boheme." "Tannhauser." 'Il Trovatore. "T. Pagliacci" and "Cavalleria Rusticana."

The artists' recital to be given under the

The artisis' recital to be given under the direction of the musical department of the Woman's ciub will take place February io in the auditorium of the First Congregational church. The performers are from Lincoin and most favorably known—Mrs. Herzog, piano; Mrs. Hagenow, violin; Miss Elche, cellist.

Hetty Green or Russell Sage. She told me this herself.

"It was when she came from her dressing com ready to go on for the second act. hanced to be on the stage. Miss Irwin was gorgeous in a red dress-arterial red. She swung around, with the remark: Do you see this dress? Cost \$150-and I

hate parting with money. The first night I had it on Jim Ford spoiled it." Thereat I expressed surprise and sym

" 'It was like this,' she observed. " donned the dress, red being my weakness; thought I'd never looked so well. Of ourse, I'm fat; but still I felt that for ce I was beautiful. Jim Ford was back of the scenes; I confided to him that I expected to make the hit of my life. I pirouetted, even if I am the size of a load o

'Don't I look like a peach?' I asked. "' "No," said Ford; "you don't-you look

'That's what he said-a tomato; and it simply ruined the dress. I've hated it ever since; but, of course, it cost \$180-which sum doesn't grow on every bush-and I'll wear it out if it kills me."

According to an English actress there was ence a fishmonger in a provincial town who had a fit of stage mania, so he studied and went to the Sheffield theater stage to play in Shakespearean drama. His mother, a rustic, much against her better judgment, went to that ungodly place-a playhouse. All went well till Polonius said: "De you know me, my lord? Excellent well," replied Hamlet, "you

are a fishmonger." That was enough for the mother. She arose and shouldered her way out, exclaiming loudly, "Let me get out! let get out! I knew they'd insult our Jack"

The stage manager of the spectacle 'Mother Goose," the same being W. H. Carelton, a six-footer, was having trouble with some of the children employed for the ballet.

At the matines the other day he discov ered that two of the children had gone upon the stage without makeup on their faces, which is as necessary for them as for the soubrettes, and so he summoned the culprits before him. "See here, you." scolded, "don't never let me catch you again coming on the stage without your makeup. It is a very awful offense, and I will have to fine you for it." "Yoth, str." lisped the offenders.

"Now this will cost you a cent, miss, and you, too, young man, and if I ever eatch you doing it again it will be 3 and 5. Now

"Yeth, sir," they stammered, and scampered off. That night when he got to the theater found the children waiting for him.

One little hand climbed a penny and the other a couple. "Here's your money, sir," they volunteered. 'Oh, I don't want it now. We never collect fine until pay day, and then we

take it out of the salary." "Yeth, but when we get our pay we want it all." they insisted, as though it was the greatest thing in the world. That was more than the stage manager could stand, and he grabbed up the little ones, kissed them soundly, makeup and all, and sent them on their way, each with a handful of small coins to safeguard them against similar emergencies in the future.

Gossip from Stageland. "A Wife's Strategy," written by George Middleton for Margaret Anglin, is pronounced only moderately successful. A Mabel McKinley, niece of the late president. William McKinley, is booked to appear at the Orpheum for a week beginning Sunday, February 5.

It isn't quite up to the dictionary, but almost. The "Old Gorgon Graham" letters are to be done into a play by George Horace Lorimer and Paul M. Potter.

Ethel Barrymore closed in New York last night and will be on tour again. Robert Edeson succeeds her at the Hudson, playing "Strongheart," a new play with an Indian here.

Str. Charles Wyndham closed his New ork season last night. He is succeeded at a Lyceum by "Mrs. Leffingwell's Boots," e new Thomas comedy, in which oste-eathy has a part. opathy has a part.

In order to keep the New York theaters full Ada Rehan is to be jumped back to Gotham for another short engagement, beginning February 6, when she will present three plays at the Liberty.

This evening the Woodward & Burgess Amusement company takes over the Toothe theater at St. Joseph, and will operate it in connection with their other theaters at Omaha, Kansas City and Sloux City.

Card Better will be home from St. Jongo.

Carl Relier will be home from St. Jomo on Tuesday. And if you think Carl hasn't got a story to tell, just ask him the first time you meet him. You'll forget that it's winter after you've listened to him for a few minutes.

winter after you've listened to him for a few minutes.

wife accepts the attention of a dishonorable suitor to bring her husband to terms and after she has succeeded foolishly confesses the means she resorted to and is immediately accused of infidelity. It all comes out right in the end.

"Sans Gene." done over into an English musical comedy and called "The Duchess of Dentsie," produced in New York under the personal direction of George Edwardes, has been pronounced the best thing she has sent over since 'The Mikado." Ivan Caryli provides the music for it.

In summing up the shortcomings of Harry Gordon "Uncle Theodora" Quench said: "Yes, dominoes, and then plug pong, and then goif, and—the peniteritiery." And Blil Murray sat there and let a smile steal over his stern Scotch countenance, as scraphic us if he had just holed out in one.

Monday evening Blanche Walsh will get her chance, being presented at the Herald Square theater in New York in a Clyde Pitch comedy. "The Woman in the Case." It is totally different from anything she has to play in fer many years in that she doesn't die and isn't at all jealous. Just imagine Blanche Walsh without one jealous scene!

Last night wound up the engagement of "Woodland" at the Heraid Square theater, New York. Just what Mr. Savage is going to do with this piece is not indicated as yet. He has just taken "The Yankee Consul" back to New York and sent "The Shogun" on the road instead, and it may be that he will now allow "Woodland" to fill some of the western dates he so abruptly cancelled. Omaha would like another glimpse of the forest and its merry and tuneful denizens.

TO RAISE PERRY'S FLAGSHIP Move to Recover a Famous Relie

Which Helped to Vanguish the Enemy in 1812.

Whatever may be the objections to raising the hull of the battleship Maine from the mud of Havana harbor none of them can hold in the case of Commodore Perry's flagship, the Niagara, which it is now proposed to raise from the bottom of Misery bay, in Erie harbor, where it has reposed for threequarters of a century. The ship was built in Erie, and when its day of usefulness was was sunk out of sight, and for a long time almost out of memory. The house committee on naval affairs has orederd a avorable report on the till providing money for raising the Niagara and turning it over to the state home for disabled soldiers and

The Niagara was the flagship of the man who performed off Put-In-Bay in September. 1815, the unprecedented feat of compelling the surrender of an entire British squadron and as such it should fairly share that affection and veneration which the American people have long lavished on the Constituion and one or two other historic ships. none of which really performed such a giorious part in naval war as fell to the

share of Perry's flagship. This national neglect can be affributed in great part to the fact that no gifted lyrist like the author of "Old Ironsides" has embalmed the Niagara's achievement in deathany larger than one of the boats which a the timber ready. When the ships do get | York Sun.

AMUSEMENTS.

AMUSEMENTS.

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modern 16,000 ton battleship carries on its deck. In these days a 2,500-ton war vessel is not considered worthy of a place in a line of battle and is used chiefly for sea police duty, yet the combined tonnage of Perry's squadron did not exceed 2,500 tons. An ordinary lake freighter is larger.-Cleve-

SOME FACTS ABOUT MAHOGANY Where it Grows, Its Value and How

it is Prepared for Ship-

The United States is not a mahogany growing country, unless Cubs may now be said to be a part of the United States. It is a tropical wood. Its home is in Central America and in Cuba. Jamaica and Santo Domingo. These islands, says the Missis sippi Valley Lumberman, give the smalles but heaviest and prettiest wood. British Honduras, Guatemala and Nicaragua give the most and Mexico the largest timber. The richer, solid, heavy varieties come from the islands. These will not float. They are susceptible of a high polish, and the wood has a rich, wavy figure. The pretty figured pieces of wood are of great value. A six-foot piece (which included the crotch of a tree) in a certain shipment will bring about \$500 when cut into veneers.

No matter where a shipment of the wood comes from, or what variety it is, there are always more or less of the fine, flaky sticks that make veneer. Mahogany is a phenomenal wood in that it does not warp under any conditions of weather, use or neither does it shrink. It is of great beauty. hardness and durability. In no other woo can these qualities be found combined with arge size, uniformity of grain and richness of color and figure. The island timbers are eight to ten feet

in length by twelve inches in diameter some from Cuba, however, reaching thirty five feet in length by two feet in diameter. Honduras squared timbers are as long as forty feet by two feet in diameter, and the three-foot and four-foot timbers come from Mexico. The softer mahogany comes from the swampy lands. There are no mahogany forests; the trees are not grouped that way, the individual trees being more of less widely separated. Like other trees, core is the poorest part, often being worthless.

A schooner load represents an expendi ture of about \$13,000. That is not all for the timber, labor and freight, a consider able part of it representing "grease" to the Spanish customs officers, whose favor is not obtained by a smile. There are no saw mills in the mahogany growing countries. The trees when cut down are squared by hand. An Indianapolis company is going to have them hown in octagon shape hereafter instead of squares, believing it will get in per cent more timber out of them in this way. Oxen are used for the haul to the water, and the timbers are rafted and floated to larger streams, where larger rafts are made and sent to a loading Having arrived there, the lumberman's trouble and expenses are not half

The coming and going of ships to small ports are not regulated like the running of railroad trains. It may be anless verse; and in part, perhaps, to the ning of railroad trains. It may be an-American tendency to forget the day of nounced that a ship will be there on the small things. The Niagara was little if 4th and there is a great scurrying to get

Orpheum

Week Commencing Sunday Matinee, Jan. 29 TODAY, 2:15-TONIGHT, 8:15

MODERN VAUDEVILLE

Herrmann the Great MARIE HERMANN Queen of Illusion

Fred'k Hallen & Molly Fuller Presenting "THE SLEEP WALKERS." Mallory Bros. and Brooks Refined Musical Artists.

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Niece of the Late President. Table d'Hote Dinner

SUNDAY AT THE Calumet Coffee House

Private Dining Room in Annex.

there they will not wait for the arrival of their timber cargo, but will sail away without it if it is not ready. So the rafts are anchored. There is a worm, or murine boret, that likes mahogany, and he goes promptly to work. If the ship does not arrive on time and is not sighted within a day or two the timber must all be hauled up on the beach or every timber turned over dally. The worm does not make fast time in boring, and if the side he is working on is turned to the hot sun beso in it will seorch him to death-New

feet the exquisite thrill of motherhood with indescribable dread and tear. Every woman should know that the danger, pain and horror of child-birth can be entirely avoided by the use of Mother's Friend,

Is the joy of the bousehold, for withous it no happiness can be complete. How sweet the picture of mother and babe, angels smile at and commend the thoughts and aspirations of the mother bending over the cradle. The ordeal through which the expectant mother must pass, bow-ever, is so full of danger and suffering that she looks forward to the hour when she shall

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