other almost, were at the Krug during the week and gave something of interest to the annals of the singe lecally. Grace Cameron, at the head of her own company,

showed her friends that her voice is not gone, and that she is the same dainty and dergure little woman who won favor many scapons ago by her singing and acting. Her engagement was broken into by the storm, but was successful from every point at that. The latter half of the week at the Krug was an quation for Miss Pavey, her popularity having outlasted the time that has elapsed since she closed her last sumner engagement at the Boyd theater three sensons ago. Miss Pavey has made good use of her time, too, even though her last two winters have been spent on the road with a "thriller." She has worked hard, and has studied with seal, and even in the mock heroics set down for the heroine of the Owen Davis play, in which she is leading a capable company, she shows that her taient is growing. Miss Pavey says this is her last season in melodrama, but makes no definite announcement as to her future plans. She is considering some offers that will take her into a higher grade of work, and it is quite likely that her fine ability will get the recognition it so well deserves, Miss Carmontelle is still with her, and their stay in Omaha was a busy round of social entertainments and visits. At the Boyd "The Girl Question" did two nights of sped business and ran into the big snow storm for the closing night. Ezra" Kendall had his annual chance at the Boyd during the closing days of the week and showed himself to be the same Eura Kendall he has always been, and probably always will be-except that he is fatter than he ever was, an indication of passing years and comfortable living. Mr. Kendall will close his engagement with a performance this evening. At the Orpheum the bill was one of the best of the season and the patronage was heavy.

Slowly, but surely, the managers in New York are backing the critics off the earth, and iff will not be very long until the race will be as extinct as the dodo. Walter P. Eaton of the Sun is the latest to fall under cannigerial displeasure, and the patronage of the Klaw & Erlanger theaters has been withheld from the Sun's advertising columns. As an outcome of this condition it is announced that the Evening World and one or two other afternoon papers will discontinue criticism, and will content themselves with merely outlining the plays presented. It is also said the Morning World will join in this. The Herald has done it for years. It is simply a business proposition; unsatisfactory notices bring a withdrawat of advertising patronage, and the newspapers would rather have the business than the critics. It is a logical outcome of the New York situation, though. Nowhere on earth has "criticism" been carried to the unreasonable extreme that has prevailed in New York for the last seven or eight years, and nowhere has criticism been on a lower plane. It is to be this time. Alan Dale, or Acton Davies, or that is to consume the art in New York. If the policy holds good the public will having it, cannot value it too highly." always have the recourse it has had, that of paying no attention to the newspapers and going to see for itself. But the condition is a deplorable one, for it will deprive the public of something to which it has a merit of the offerings of the theaters.

The stock company at the Burwood had a good week, and made a very good impression among the patrons of that theater. A stock company can scarcely be judged by a single performance, but the indications are that the organization has made a hit,

One of the encouraging signs in American drama is that the plays that are making anything like a success are those that are sincere in their dominant note. The merely flippant, no matter if the flippancy be ever so deftly concealed beneath a veneer of smartness, are getting but a scant hearing. Plays that are thoughtful, and well worked out, touching on human experience, and sounding a broad note of genuine interest are not many, but they these times. It may be that some day soon artistic success will outweigh the other end good notwithstanding. of the combination, and that managers will count it money well spent if they have done something to better mankind. Just at present the real measure of success is the volume of receipts. The most successful of modern plays in this regard, perhaps, is one that was rejected by several very astute managers when first proffered them for consideration. They were looking just then for smartness, and failed to detect the element of sincerity that dominated the action of the drama. It matters not that it falls short of truth in its effort at realism; it moves true to the mark aimed at by the author, and has in it a certain quality that enlists the sympahy of even the most casual of listeners. The "Lion and the Mouse" contains little that is not exaggerated save its one redeeming quality of sincerity, but that note has held public attention to a greater extent than has been the experience of any oher play of late gives a false notion of certain sociological great truth, and it voices the protest that is felt by so many against certain prevailing conditions. This has given it its vogue. Another play of the type, only less success ful because it came later, is "The Mun of the Hour." Neither of these more than approximates actual truth, but each deals intimately with a phase of our social existence that has been forced strongly into popular notice by events of the last few years, and each embodies the general sentiment of the reople. It is the sincerity with approached the subject that has given these plays their vogue.

It is not remarkable that the American

## Rheumatism

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To introduce the Rholoids treatment for Rheumatism in Omaha, a free trial treat- they were invited by some one who knows ment will be mailed to those sufferers that the patronage of the art of music is sending their name and address to the Rholoids Company, Washington, D. C. who are prone to Uric Acid diseases from blame to them. For, as a rule, the artists heredity, and those in declining years whose method of life makes them liable

to Cout and its complications After using the sample and you feel satisfied with the results, the regular full size treatment can be secured for \$1, at Sherman & McConnell Drug Co.

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Omaha favorites, one of people should have come to take them- number of undoubted failures. This season plis deductions, but he argues with much jusm that is catching from the other aide Disclosures of business, social and political" in "The Witching Hour." It is the sinceased to consider very closely means and have yet seen it. He has chosen an all the drama was built. It is not alleged that any great moral regeneration is likely tions made of recent times. But it is certain that a marked change in the trend of the drams has come about, whether as an outgrowth or merely coincidental, it mat- life, common enough in experience, are not ters not. The failure of one "smart" play yet explained fully. That thought transferafter another indicates surely that taste in the drama has altered. It may be that the dramatic palate has been jaded by a steady diet of superficialities, and that the revulsion is the natural one. Healthy people normally prefer substantial food, and soon weary of the fancy diet. What is true of bodily nourishment is equally true of the mental pabulum.

> From the light and airy fancies of the clever writers, who dealt in epigrams and wit that cheapened honor and good morals. the public has turned to the more homely but also more wholesome wit of the soberer plodders with pen and ink, and not a genuinely successful play is now on the boards that is not earnest in its treatment of the topic with which it deals. This does not mean that comedy is to be abandoned, but that even in comedy somthing that has heretofore been overlooked will for a little while at least be required, unless the comedy is to frankly declare itself farce. Clyde Fitch before him, had given over

main guided by human impulse. It has mystery is made clear enough when one admits that certain phenomena of daily been admitted. Mr. Thomas has merely enlarged on his own experiences and investigations, and given them in a concrete form, applying to a suppositious case forces that are known to exist, although not yet de-

fined with satisfactory clarity. Convinced in his own mind, he has set about to convince others, and in the simplest and most of his theory and gives to his ideas the sentience of simulated life, thus permitting the visualization of his thought. He has abandoned for the time at least mere cleverness and contends with force and effeet for the correctness of his own conclusions; and, even if the subject be abstruse and not capable at present of generalization, he convinces because he is

Another fine example is "The Great Divide," whose author has shown himself to be one of the most earnest of American Additional evidence is furnished by the investigators. His topic is a purely success which has attended Augustus H. psychological one, dealing not only with Thomas' first serious attempt in several the relations of man to woman, but with years. Mr. Thomas, with the example of the mental aspect of the sexes under given conditions, and propounding a question as his time to the drama of cleverness, and to the course of action that would most had secured one or two questionable suc- naturally flow from these conditions. cesses, but had also added to his score a Prof. Moody has met much opposition in

## Music and Musical Notes

ing, a letter has come from my quiry for old friends. After telling of the many concerts which only a played to about thirty people at the Creigh-Berliner can have, he breaks into a ton theater-Godowsky, who is now the idol philosophical statement after this manner: of the musical center of the world! And The more concerts I listen to nowadays, the more I realize that the artist that will make an impression on an audience, and critics especially, is he with refined musical nature, with temperament. He must have something new to say, he must 'interpret,' individualize. Without that, there is no art. Simply to 'play down' the regretted that so capable and competent a 'appassionata' like-won't go. '(Here Mr critic as Mr. Eaton should be the one to Gahm refers to a well known planist who fall under the managerial displeasure at played recently in Berlin and was severely scored by the critics) A small voice any of several habitual fault finders, might beautifully trained, with heart and head much better have served to set the blaze back of it, will win out in the long run. Temperament is a gift of God, and those

And what is temperament? Here is a word which we hear tossed carelessly from mouth to ear, until it has now become almost meaningless. If a man right, that of unprejudiced judgment on the plays the violin with his eyes closed in on concert programs, left-handed presenwith titanic onslaughts on the keys, if a singer sings with fiery vehemence and heavily on their right hands. Imagine the emits strenuous tones we say "Oh, what temperament. Wonderful temperament. Ab, me. Oh, dear, Help, Help, I faint with delight."

That isn't temperament. Temperament is a hard thing to define It is like love. It defies analysis. Paul, make something, from something not inlove as nearly as it could be analysed chapter in his 'Second Thoughts' on how Henry Drumond showed us that. But who will analyse temperament. Perhaps the nearest definition would be "constitution." But who will define us that? Your doctor tells you you have a good constitution, but you are suffering from some physical ailments such as a broken You are in bed, your physician is are getting for their producers the sorid in attendance, and yet you are healthy,

> Temperament possibly means that individual yourselfness of you, which stamps

real inner condition, your constitution, is

what you do, as yours. It can not mean feeling, or fire, or expression, or those other things which we hear it connected with, because the doctor says that George has a nervous temperament, and James has a lymrhatic temperament, and John has a billous temperament. Now wouldn't it be nice to hear a right along about the heavy fall of snow, conversation something like this: Oh, you played so beautifully, so much and the silk sale the next day, and 'he temperament, you know." "Yes thank you delightful De Lussan might as well have madam, I feel quite lymphatic this even-

Or how nice it would be to interview i great singer like this: "You are said to the real De Lussan came out, not Mme, have a wonderful temperament; which is it, billous, lymphatic or nervous?"

But, seriously, is it not possible that we just leave out the adjective "artistic?" He has the "artistic" temperament. That years. It is inartistic, cruce in many ways, is, he is in his very constitution and makeup artistic. The word temperament as used conditions, yet it comes very near to a by Mr. Gahm means this. But it means she did not sing a thing which was not more. It means that he is in love with

And Love "is the fulfilling of the law."

If this is strange doctrine, will you hear ne to the end before you pass judgment? Here is a concert. Here is a performer. It matters not whether he sings or plays. The first number begins. It ends. people applaud and every one says "How wonderful." Now, that is the proper thing to say. If you would watch the people, which the author in each instance has though, during the progress of that number you would not find any great evidence have studied it often). The second number omes. It is equally wenderful, And so on. Perhaps a number or two will be played amore," as the Italians say-with Love-and then what a change! The applause is carnest, genuine, spontaneous.

Now, setting aside the students, professionals and persons who really know the music itself that is being performed, the majority of the audience is present because it is the proper caper or because they bought the tickets to help the cause, or "the thing" abroad and therefore should be started at home. Not for any real, deep, Rholoids are especially desirable to these abiding "love" of the art. And small do not "love" the art or the people well enough to try to introduce them to each

And an encore is demanded.

Now you contradict me. You say "Look

FTER several months of wait- | played at the Lyric theater to twenty-one people-or was it nineteen? Henri Marteau. friend and colleague, that prince of violinists who was selected Joseph Gahm, a letter full of to succeed the great master, Joseph news, of interest and of en- Joachim, at the Hochschule in Berlin! Where were you, beloved, when Godowsky

> there are other instances. But the public must not be blamed too severely. The performers are the ones who should confess judgment; but they won't

> (and they will send me a basket of American Beautier for saying this). Love is the fulfilling of the law. Not been written by a man who loved it, will

> appeal every time. Love vaunteth not itself. In other words love does not "show off." When a man presents a thing and shows that his very heart and soul are back of it, he will generate that love for it which he says he is anxious to create. But if he shows

off, people only admire, and wonder, and say "How wonderful.." The pianists are giving us delectable ecstasy, if a planist paralyzes the strings tations of transcriptions written by people who evidently found time hanging very sincere earnest "love" for the beautiful art, which one must expend in writing, or memorising or playing an arrangement of a composition (which should be played by two hands) for or with the left hand alone. It is the old idea of trying to "an apostle," as he calls himself, analysed; tended for it, like Jerome K. Jerome's o make flower-pots out of meat-cans, music-stools, umbrella butter-tubs into

as George Ade.) Violinists are also beginning to play orchestral ensembles on the violin, with acrobatic agility, and soon we will have a singer of prominence singing a quartette, gold that counts so much for success in you have a good "constitution." Your with the lower jaw and the left lung alone. Why not?

stands out of old gaspiping, etc. (Read

it, if you haven't done so; it is as funny

Last week a few of us went to the Orpheum. We heard Zelie De Lussan sing. She sang. She sang an aria. An aria! (We Americans are so patriotic, and yet we talk about our music, in Italian, and eat our meals, in French.) Well the aria ended somehow. But De Lussan was not "in" the thing. Her technique was there, and her notes were all delivered as per contract, and the audience simply talked and the discord in the democratic party, been giving a lecture on Ibsen at the Ak-Sar-Ben carnival grounds. But mark! Then when "it" was over,

of the Metropolitan, but Nellie DeLussan and she sang one, two, three beautiful songs in English and that same audience was thrilled, thrilled to the heart, and they loved her and applauded her, and brought her back again and again. And mark you refined, artistic, elegant-but, she sang 'con amore" and she got the house.

In the last analysis, the thing of prodigious technique or the complicated aria is the "show-off" affair. It is not given 'con amore" and it does not reach. Love fulfilleth the law!

The Woman's club musical department has been doing some wonderful things this winter under the very able leadership of Miss Bianche Sorenson. Miss Sorenson has a very winning way of getting people to do things for the love of the cause and of intense interest, at least in general. (I she has certainly a number of excellent programs to her credit. The Grieg program given last Thursday week was a notable event and would have done credit to any musical organization anywhere, The next program will be a MacDowell one, and the great "Eroica" sonata will be played by Mrs. Wagner, of whom I have heard nothing but the vaost enthusiastic praise. She was, I believe, a Mac-Dowell pupil. THOMAS J. KELLY.

Musical Notes. Musical Notes.

David Bischam after that, Thursday, March 5. He sings "Con Amore!"

And after the Italian grand opera will come Madame Butterfly with a very fine cast at each performance, March 4. Wednesday matinee and evening.

The Melody club of Omaha gave a concert Thursday night in Des Moines. The members are Miss Vera Allen. sourano; Miss Byrtle Moses, contralto; Miss Hearietta Rees and Miss Linn Carpenter, pianistes; Mr. George Barker, violinist; Mr. Chauncey Jessen, tenor; and Mr. Leslie Dick, basso.

at the subscription concerts we are attending. Yes, indeed; very true. And the answer is in the word "subscription." Let one of those events come (except perhaps flasham) without "subscription" and where would you be, O Subscriber?

Where were you when Henri Marteau

Dick, basse.

The Italian Grand Opera company which is either "good" or "bad." There is "something doing" during the entire three acts ago, will reopen here tomorrow night at the Boyd with "Aida." "Traviata" will be Either the boys are cramming for exmination, one of the funniest scenes in the offert' of Tuesday night, and "Carmen" and "Faust" on Wednesday matines and evening performance respectively. Every artist heard here on the last engagement with appear in these performances, their victory, and siways with an enthus-

them an Omaha girl and the selves and their surroundings seriously, he has produced the sensation of the stage reason and great persistency for his conclusions. It is not so very difficult to uncorruption during the last two or three cerity with which Mr. Thomas has placed derstand the trend of the professor's arguyears have been of a nature that could not his subject before the world that has won ment, once his viewpoint is appreciated. It help but make people think. These dis- for him the attention it has received, and is merely that under the pressure of cerclosures showed the result of the national it has been the undoubted leader in New tain influences habits of thought will habit of thoughtleseness. People had York and Chicago, the only cities that change, and that minds that focussed on a common point will sooner or later conwere looking more at results. Anything abstruse topic for his debate, but he does | verge at that point. In this case the man that was smart got a hearing, and the not deal in abstractions. His characters broke away from a low plane of thought flippancy of Fitch was the model on which are real men and women, and, if they act a and the woman from an artificially high little singularly at times, they are in the plane and they finally reached a point on which they could meet. It is conceivable to occur as a result of the exposures and an element of mystery, for not all of us that the woman was as far from right as the steps taken to correct some of the are quite so familiar with telepathy and the man at the start, but each was the abuses brought to light by the investiga- the other psychological manifestations that product of environment and at opposite control the action of this drama, yet this poles of thought. The circumstances that brought them together and the subsequent development of their lives until they were united in common thought and impulse form the basis of the argument engendered ence and mind control are possible has long by the drama and have been the subject of many divergent opinions, but none has questioned the sincerity of the drama. It deals also with a subject that is not vital offered by a stock company in Omaha is to human advancement and yet one that has much interest as showing certain collateral propensities of mankind and woman kind considered separately. But the fact that it is thoughtful in its conception and direct manner. He furnishes an illustration | honest in its treatment is the explanation of its success.

> It has been a long time since the American people went to the theater to think, but evidence is plenty and multiplying fast that times are changing. The drama of the immediate future will be purposeful and sincere in its treatment of whatever topic it essays and it will be dominated by its humanity, too. The merely artificial and the sophistical superficial has had their day, and abstractions will not be accepted as convincing arguments. The stage was never nearer its true function as an educational factor than it is today,

Coming Events. The return of the Italian Grand Opera ompany is causing great interest in musical and other circles. It will be heard on Monday, Tuesday and Wednesday evenings and a special matinee on Wednesday, singing "Aida," "La Traviata," "Faust" and 'Carmen," The company in all respects will be the same as when last heard here and the operas will be given the same attention in musical detail as those which mark all the operatic productions of these proficient artists. The repertoire has been selected with special care to bring out the best qualities and at the same time please the largest number. For the benefit of not only music lovers, but students of music as well, for the work of this company certainly provides a great school for all those interested in the study of music. In every city visited music professors and music students have made up a great part of the audiences, which in many instances have been so great as to test the capacity of the theaters. The company always travels in

Robert Edeson will appear at Boyd's Technique. Love of a work, which has theater for three evening and one matinee performance commencing Thursday, February 27, in "Classmates," the play of West Point life by William C. de Mille and Margaret Turnbull, in which he is being presented this season by Henry B. Harris.

a special train and is always sure to arrive

"Classmates" is an exceedingly appropriate title for the play, for it depicts the events in the life of four cadets at the West Point Military academy. These men are Duncan Irving, played by Mr. Edeson; Bert Stafford, played by Wallace Eddinger; illustrations just now of strange things Bobby Duble, played by Frank McIntyre, and "Silent" Clay, played by Sidney Ainsworth. The play has been sumptuously staged and is beautifully mounted, great care being taken to all details. The role of Sylvia Randolph is enacted by Paulina Anthony. Others in the cast are Marjorie Wood, Maud Granger and Lawrence Eddinger. The seat sale for the engagement of "Classmates" opens Monday, Febru-

> L. S. Sire will present for the first time nere at Boyd's theater Sunday, March 1, for four performances, including a special matinee Tuesday, the new comedy, "The Rejuvenation of Aunt Mary," with May Robson in the title role. Indorsed by all the Chicago critics as one of the best comedies ever seen in that city, the entire cast and production comes direct from the Studebaker theater, Chicago, where it scored a big hit and played to crewded houses nightly. In selecting the company Mr. Sire has given Miss Robson able support and the cast contains the following well-known people: David Proctor, Jose phine Drake, Nina Saville, Grace Parks Fiske, Lillian Westner, H. M. Crowley, George A. Stevenson, Jack Story and Francis Herblin. The production is produced under the personal supervision of E. F. Bostwick, under whose skillful hands many novel stage effects will be seen. The production is complete in every detail and the stage settings most elaborate.

> Henry W. Savage announces the "Butterfly" principals for the Omaha engagement of the English Grand Opera company at the Boyd theater, Wednesday matinee and evening, March 4. Much interest at present is centered in the new artists that will be heard here. Chief among them are the two prima donnas that will sing the title role, both of whom are new to us, Miss Phobe Strakosch, the distinguished niece of the idolized Adelina Patti, and Miss Elizabeth Wolff, the little German prima donna. Miss Strakosch was "Madam Butterfly" selected for the opening performance in New York and her success on that great occasion is well known. Miss Wolff has been received with equal cordiality everywhere and we are ndeed very fortunate in having two such famous prima donnas to sing here. The two well known contraitos, Misses Harriett Behnee and Ethel Du Fre Houston, both of whom were heard here last season, will sing the important role of Suzuki, the faithful maid of "Madam Butterfly," The two new tenors are Messrs. Vernon Stiles and Kurt Donath, both\_of whom have made a host of friends among the music lovers of America. The large orchestra of fifty musicians will be conducted by two very famous directors, Messrs. Walter Rothwell of Vienna and Mr. Cornellus Dopper of Amsterdam. The sale of seats for this distinguished organization will open on Saturday. February 29, but mall orders, accompanied by remittances, will be filled in order of receipt, as near as possible to location desired.

Ben Hendricks, who for so many years has been identified with Swede characters. and who in that particular style of comedy ranks with America's representative comedians, will be seen at the Krug for two days, starting with matinee today in a grand production of that ever popular comedy-drama, "Yon Yonson."

Mediocrities are lacking in the college play, "At Yale," which Jules Murray brings to the Krug for two days, starting Tues day night, February 25. Everyone in it thing doing" during the entire three acts. Either the boys are cramming for examination, one of the funniest scenes in the play, or they are getting ready for their

"A Toxas Ranger" is scheduled to appear at the Krug three days, starting next Thursday night. The story dwells with the life on the frontier in the early days of strife on the western border of Texas. the scenes and incidents being laid around beauty and progress of the territory des- colored views and telephotic pictures. an army camp. There are many exciting and realistic incidents, thrilling climaxes and scenes of touching pathos characteristic of life under all similar circumstances The play has been pronounced by critics as the best and most true to life and nature of any like production since the time of "Arizona." The producing players have been selected from among the ranks of the best actors in the country. The scenic equipment is of an elaborate nature, being beautiful beyond description, and the patrons of the Krug can rely upon witnessing one of the very highest grade performances ever presented in this city. The most pretentious productions ever

"Old Heidelberg," Richard Mansfield's version of which is to be staged at the Burwood the week starting tomorrow evening. The required cast is a lengthy one to say nothing of the extra people necessary. The piece is an interesting one and un folds a tale regarding Karl Heinrich, crown prince of Saxon-Karlsberg who having finished his education under the tutelage of old Dr. Juttner is sent, after the custom of royalty, to the university at Heidelberg. He had known no woman but his mother. Upon his arrival in Heidelberg he falls in love with Kathie, a waitress at the inn. Their love story is interrupted after a scant three months by a call to the throne. Kathie remains at Heidelberg lonely and broken-hearted. A marriage is arranged for Karl with a princess of the blood, but before its consummation he returns to Heidelberg for a farewell to its familiar scenes. The students greet him with speeches and hymns us stead of the rolicking drinking songs as of yore. Kathle remains unchanged. student songs will be rendered by the Eika' male quartet of Council Bluffs, agumented by a quartet of Omaha's most accomplished male vocalists. Indications point to unusually large crowds as 'Old Heldelberg" is one of those plays that every one wants to see, and in the hands of the Burwood Stock company its portrayal can be only superb. There will be matinees on Tuesday, Thursday, Saturday and Sun-

A well varied bill, in which comedy is the predominating element, is promised at the Orpheum today and for the ensuing week. At the head comes Charles E. Evans, who as co-star with 'Old Hoss' Hoey in "The Parlor Match," the most popular combination in farce comedy in its palmiest days. Mr. Evans will present George Arliss' brisk and snappy one-act farce comedy, "It's Up to You, William," with a company including Charles H. Hopper, who was principle comedian in the production of "Chimmie Fadden"; Elizabeth Barry, Helena Philips and Louis Skillman, Another is Cliff Gordon, known as "The Genman Politician." The biggest juggling feature in vaudeville will be offered by the six Normans in their manipulations of Indian clubs. Hoey and Lee "The Song Manufacturers," will bring their latest parodies and unique Yiddish witticism Humorous peculiarities intermixed with parlor gymnastics, outlines a funny turn to be offered by George'Mullen and Edward Correlli. Among the initial bidders for favor will be Marie Florence, a colorature soprano. Athletic feats of great strength and skill are the specialties of Marguerite and Hanley, the former a woman who does the "heavier" and has won note for Tuesday, Thursday and Saturday Matiness, 10c-20c. Box Seats 50c at all Performances. her "Herculean" accomplishments. tirely new motion pictures will be projected with the kinodrome.

Seats for the entire week of the Orpheum road show, which comes a week hence, Sunday, March 1, will be placed on sale today. To create what he is pleased to call his perfect vaudeville this season General Manager Beck presents George Ade's playette, "Marse Covington," enacted by Edward Connelly and company Roxina Casselli's midget wonders; Las Gardenia, Spanish dancer, and her six troubadours; Coram, the European ventriloquist; Kelly and Kent with mirthful

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comedy trifles, the Tom Jack trio, a cribed, its commerce, conditions, possibili-European musical nevelty and Kene and ties and curious entertaining and educatives D'Arville, singing comedians and symnastic | observed in a 20,000-mile travel of the southern continent. The course govers all of South America from the Caribbean was Frank R. Roberson, a noted South through the acento magnificence of the American traveler, will deliver his series Magellan strait following the American of four illustrated travelogues at the First | fleet from port to port on its fong journey, Methodist Episcopal church beginning Feb- faithfully depicting the canal and the ruary 27 and continuing at weekly inter- canals owned and covering the interior, vals. His subject and accompanying fea- the Andes mountains, and that land of tures will be South America and Norway. gold and mystery, Peru, the land of the Mr. Roberson will attempt to show the Incas. The series includes more than 1,00)

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