AMUSEMENTS.

Gossip About Plays, Players and Playhouses

of two stock companies. The pening of the apring and summer sesson at the Boyd by the night brings the issue for popularity on squarely between that organization and the lurwood Stock company, which has been shilling a fairly smooth course since its ening earlier in the year. The manageent in each theater realizes the need for keeping the companies keyed up to conpart pitch. It ought to result in giving some first-class plays to the patrons. In the meantime the Orpheum will grind along to the end of its season, offering even better attractions than it has yet put forth, promising Vesta Victoria for a grand windup attraction. This will be the farante has gotten no greater distance from here as sear old Lunnon than Chicago. She sure America. It is likely to run for the rest will have a story to tell if she over gets of the season home to her fogs and music 'alls again. and the Krug keeps right on handing them

Walter P. Enton discusses in the He praises Otts Skinner highly, but elimibates him for the reason that he has as pet no repertory. Mr. Warfield is put ing situations. knide for something of the same reason. and Mr. Henry Miller praised for what he has done as an actor, is chiefly commended credit for keeping alive the "classic repertory," but no more. And after following his eliminative process until Mr. Sothern alone is left, Mr. Eaton proceeds in comment on the actor and his latest achieve-

out the genuine in the way of thrillers.

ment on the sctor and his latest achievement. "Don Quixote," as follows:

Be we come to E. H. Sothern, who last Wednesday night lingered in New York to produce "Don Quixote" at great expense when he might have been playing "Dunfreary" in Boston brought him \$30,000. One of those heat little critical bromides is, "Mr. Sothern is essentially a comedian." Mr. Sothern is essentially a conscientious and painstaling and ambitious artist. In the days of Zenda" and "An Enemy of the King," when a thousand girlish hearts beat high it every matinee and sweet young things averred that they "could die listening to sothern say 'Darling..'" it was perhaps fortunate for him that he was a comedian. He escaped a tragedy. He weathered the perlis of picture book romance and rode out upon the great, deep sea of "Hamlet." Then came the engagement with Miss Marlowe, which bettered his elecution, as an engagement with Miss Marlowe, which bettered his locution, as an engagement and ambition.

Since then Mr. Sothern has shown no sign of pausing and his acting has steadily deepened in truth and power. His Hamlet has mellowed, grown sweeter, graver, more thoughtful and more elastic in its lighter moods. There are touches of poetry in nis Villon that were not there five years ago. And in his newer parts, even when the plays have failed, he has disclosed new powers as an actor.

As Rodion he was called on to suggest a mental struggle, a tortured mind in combat with an iron will, And he suggested it surely, vividly, and without the sense of seffort that has sometimes been apparent in his scting. And he turzed from the comic absurdities of Dundreary to do this thing. As Don Quixote he nad a more difficult task, that of making plausible and appealing in the flesh one of the greatest figures in the liesh one of the greatest figure, the wild bright, vision haunted eyes, the hollow cheeks—at once grotesque and set in a place apart. To perform this task required imagination of him and a fine understanding of Cervantes' Knight, and eloquence and tec

ment, "Don Quixote," as follows:

rous soul. There are times in life when you laught at Cervantes' book; there are other times when you weep. At moments of Mr. Sothern's performance you know both moods—when he accepts the Duke's ironic invitation with a sweet courtesy Mailory might have envised, when he aits dejected in his cage, "a captured eagle," the scoffers cry, but how much more like a captured eagle than they guess!

There is hardiy a passage in all literature, unless it be the parting of Launcelot and Guenever in Mailory, to equal for pure pathos the overthrow of Don Quixote by the Knight of the Silver Moon. "Duicinea is the fairest woman in the world, and I the unhappiest knight on earth; but it is not meet that my weakness should disown this truth. Strike with your lance, Sir Knight!" For some strange reason, in the play it was not the Knight of the Silver Moon who vanquished the Don. His shield bore red crosses, like a package of surgeon's plaster. And it was inevitable that the pathos be less poignant. Yet Mr. Sothern's cry: "Duicinea is the fairest woman in the world!" rose faintly above the stage hubbub with a stab of eloquence, and the essential meaning, the tragedy and poetry of the overthrow were borne home to every heart, though everything till then had been but farce to many in the audience. The capacity to achieve an effect like that helongs only to the few. It stamps its possessor as a leader.

Mr. Sothern's reperioire this season has

longs only to the few. It stamps its possessor as a leader.

Mr. Sothern's repertoire this season has included "Hamlet," a Shakespearian classic; "Lori Dundreary," a specimen of early mid-Victorian drama and a monument to his father; "If I Were King," a modern romantic play; "The Fool Hath Said," a psychological drama, and "Don Quixode," an attempt by an American playwright to give stage life to a great figure of world literature. He has staged all these plays himself, sofficiently sumptuously and with intelligent feeling for their different atmospheres and demands. To present them all he has had to train and maintain a large company, at considerable expense. That Mr. Sothern's acting is without faults out that it realizes to the full his own or his critics' ideal, nobody will maintain. He still tends always to drag his tempo. He still falls into his old tricks now and then of recurring overemphasis, producing an actificial and monotonus effect. He still still falls into his old tricks now and then of recurring overemphasis, producing an artificial and monotonous effect. He still lacks sometimes what seems almost a physical vitality to master a climax or sweep a speech up to the point of smotlonal discharge. You have that indescribable feeling inside of you as you listen of something rising, rising, rising, and never quite getting there—an uncomfortable feeling of sixuast.

But he is an actor whose command of his art is constantly growing, whose devotion to it, and to the best in the drama, is deep, vigilant and sincere, and whose repertoire and achievement is already wider, more varied and more atimulating to all classes than that of any onther American actor. The best that we can wish for him and for ourselves is that he may have to fight perpetually to maintain his leaderevolving circle, which from a ring inper-

ENGLISH STAR'S BUSY ADMIRERS tion of that he should be. Men walk as

Feminine Adorers of Lewis Waller Worship Him at a Distance. LONDON, April &-(Special Correspondence.)-Every popular and good-looking actor in these days has a bevy of feminine harmonized by the thoughts of hope, opadmirers who go into raptures over his simism, resurrection every performance, pester him with requests for signed photographs, and more or less openly make love to him. From which casional divorce court proceed- voice, as he stands among the lilies: result occasional divorce court programment of the picturesque hero in "A White Man," To one clear harp in divers tones. That men may rise on stepping-ston of their dead selves—to higher things. "The Squaw Man," has achieved the distinction, without seeking it, the dead self at times and how often we of bringing into existence a unique organi- have immented the blunders we have made: of stage hero worshipers. What But again comes the voice, "Why seek ye makes it unique is the fact that every the living among the dead?" member is pledged never to speak to the object of her adoration, never to ask him for free seats and never to hug the stage.

And all are ground to dust at last, and trodden into clay: the thester. Any violation of these rules te . Thus sings the poet Longfellow, who punished with expulsion. They may loss gives us a ray of Truth when he proclaims their heads over him, but they must keep that "art is the child of nature." her dariing child, and that whether man be artist

a tight grip on their bearts. The women who have passed this self- or artisan, he can only touch the human denying offigance have formed themselves heart or "satisfy our nobler needs" by set

These letters stand for "Keen Order of Wallerites." The keen ones all wear badges displaying an oval photograph of Woodward Stock company last the actor-manager on one side and a quartered shield on the other containing devices emblematic of the plays in which he has made his biggest hits. On Monday nightthe one night in the week when most or them are not to be found at the Loric feasting their eyes upon him-they meet t discuss the merits of their favorite. I speaks volumes for his merits that, though the club has been in existence six months, the "talk' fest" still goes on.

Waller is a James K. Hackett style of an actor and delights his audience by always and all ends satisfactorily, as all good "winning out" whatever may be the odds against him. As the hero of Royle's stirwest for Miss Victoria, who up to ring play he is making as big a success William Faversham is doing in

After he has finished with "A White Man" Waller's next appearance will be in "The Explorer." Somerset Maughan's new play In the titular role Waller will again be flited with a part admirably suited to dis-New York Sun the ever open question as play his talents as a stage hero of the to who is America's leading actor, and strenuous type and incidentally swell the answers it in favor of Mr. E. H. Sothern membership of the "K. O. W." Most of the action takes place in central Africa and of course there will be an abundance of thrill-

Mr. Maughan "arrived" with a vengeance He scored a hit with "Lady Frederick" and cause of his newly developed ability as last week he did still better, according to a stage manager. Robert B. Mantell gets the critics, with another comedy, "Jack Straw," in which Charles Hawtrey fills the Anglo-Scotch in setting and characters. leading role. It is crisply written, has all the fun of a farce and the sweet reasonableness of a comedy. In short, it is incessantly until the fall of the curtain. It is just the sort of play-and according to Sidney Grundy the only sort of play-that the public hankers after in these days,

Maughan to write a play which will procomedy and will be staged at the Comedy stand each other. It deals with the great-

and the sun of Easter has risen

with might and glory. Alleluia

has given rout to Miserere! The

bells ring once more; organs

sound forth the joyous tone, and choristers

And ever and again, we put our hands to

our ears, and in the attitude of listening,

we catch from afar, coming down through

The musician who feels in himself the

stirring of a soul, who listens to the voices

within, undisturbed by the noises without

has not abandoned religion. He may not

be a very orthodox "believer," but yet he

may intuitively "know" more than many

believers "believe." To believe the truth

is one thing, to know it-is another. "Ye

shall know the truth and the truth shall

Browning says, "God has a few of us

whom He whispers in the ear; the rest may

reason and welcome; 'tis we musicians

To know the truth. That will make us

But what is the truth that comes to us

Easter Iflies, these environing outbursts of

alleluia, these pulsating, loudly-appealing

influential suggestions of new life, this all-

"Why seek ye the living among the dead?"

Not in the rules of the academicians shall

we find the truth. Not in the applause of

those who are indiscriminate in their ap-

proval shall we find truth. Not in the dry

bones of technique or in the tomb of for-

malism shall we find the body of the cruci-

fled truth. Not in the grave-clothes of

To know the Truth is-to give up the

search among the dead for the thing that

In the musician's life there are many

struggles, mast misunderstandings, many

faults to be overcome, many defeats to be

ogretted, many sorrows to be encountered

many bitternesses to be endured. But those

are the things which one must rise over

and above. The resurrection must go on

Sometimes we become utterly discouraged

because of circumstances and we feel like

chanting our diamal miserere-"What's the

use?" But there comes to us the ever-per-

sistent question from the empty tomb away

off yonder-"Why neek ye the living among

And then comes the resurrection of our

tope and our courage and our aspiration

and we feel with Emerson, that "Our life

is an apprenticeship to the Truth, that

around every circle another can be drawn:

always another dawn risen on midnoon."

. . every end is a beginning: that there is

This is the time when we may earnestly

think of rising into another idea and pur-

suing a higher ideal. This, to us, is the

resurrection spirit. This is the message of

To follow the thought of the Concord

philosopher: "The key to every man is his

thought. * * * The life of man is a self-

ceptibly small rushes on all sides outward

to new and larger circles, and that without

a workman in the world as he is a sugges-

prophecies of the next age." * * * "Every

man believes that he has a greater possi-

These are the thoughts which come to one

today as the atmosphere is perfumed and

What a cheering solo Tennyson sings to

us, this happy morning, with his radiant

How many of us have felt the sting of

daily, and must be reached by a cross.

tradition will it remain embalmed.

How that question rings, and echoes, and

pervading atmosphere of resurrection?

as we think of the significance of these Of an attainable sweep is won.

Then, "Why seek ye the living among the speaks of, "among the dead," in memories

for us outside it.

abandonment!

A. D. 100 (!):

Know what?

the centuries, the words of the angel-"Why

seek ye the living among the dead?"

sing, "He is Risen."

make you free."

throbs and vibates!

is Living.

Music and Musical Notes

is over. The dawn has come and following fearlessly where she leads.

of their own natures.

soon after Easter. The leading role, which | est of all social problems fits the charming Marie like a glove, is that right woman to marry?" of a fascinating widow, liberally endowed with worldly goods and a bit anxious to provide herself with a successor to the rich brewer who endowed her with them. She falls in love with a young fellow who happens to be engaged to another girl. He is willing enough to drop her for the pretty widow and his poverty furnishes him with a ready excuse. But he unexpectedly becomes rich and that renders the problem much more difficult of a solution consisten with his own sense of honor. A satisfactory way out of the dilemna is eventually found, of course, the various Jacks and Jilla are rewarded with the happiness they desire

omedies should. From Mr. Maughan's almost unprecelented hold on London theaters it might be inferred that he is writing with both hands and knocking off plays at a few hours' notice. But part of the golden harvest he is now reaping is the result of work done when he was laboring and wait-"Lady Frederick" was written four years ago and "Jack Straw" he has had or hand two years. Now he is bent on mak ing hay while the sun ahines.

Nothing succeeds like success, but in Mr. Barrie's case it has proved a little embarother waiting. Because "The Admirable Duke of York's the production of his new oned until September. Mr. Barrie's new plece is modern, sentimental comedy and is The chief characters will be Scotch, butthe average playgoer will be glad to learn -none of them speak any dialect. The audience will be supposed to know they are Scotch by the things they do-the author's view being that in given circumstance Scotch and English would act quite differently, and that though they were dumb No one is quicker to spot a coming man you would know their nationality by their than Charles Frohman and it was natural, different ways of crossing a road. The therefore, that he should commission Mr. Scot, Mr. Barrie holds, is an eternal surprise to the Englishman and the Englishvide Marie Tempest with a real "Marie man to the Scot, and the new play will be Tempest" part. It is a three-act modern a hopeless attempt to make them under-

nicalities of art, to quit "showing off," to

bring out the beautiful things in music, to

touch hearts and inspire lives, and rest

the minds and souls of those who listen, or

inspire them to rise to the highest heights

The average concert is a very elaborate

and correctly appointed funeral of the body

of music. Much time has been spent on

furnishings. We want a resurrection, not

Perhaps these words may reach some

nusician today in some lonely place, where

the Easter joy is not manifest. Perhaps

one is in despair over hope deferred or am-

bition nipped; perchance one may be griev-

ing over a departed loved one; perhaps one

is lonely for a lost love; perhaps another for a wasted opportunity or a badly spent

youth. Let the message ring through you,

Why seek ye the living among the dead?

Remember that others have been in the and have beard th

have arisen to the "vision splendid." "The

star is never lost that once was seen; we

always may be what we might have been."

Aspire we still may; nor think the utmost

You may turn to your essay on "Circles" again and hear what Emerson says, "It is

the highest power of divine moments that

they abolish our contritions also. I accuse

myself of sloth and unprofitableness day

by day, but when these waves of God flow

into me I no longer reckon lost time." . .

as they are unsettled; is there any hope for

them." . . . "We do not guess today

the mood, the pleasure, the power of tomor-

You note well what the sage has told us.

But if we keep seeking the living joy, and

mood, and pleasure, and power that he

of the past, tribulation of the present or

fear of the future, we will not attain the

We will be trying to hold the "angel" at

the tomb, while the "archangel" is waiting

"The way of life is wonderful; it is

Why seek ye the living among the dead?"

And lest you should think that there i

anything new in this doctrine, let me tell

you what Marcus Aurelius said, about

"Observe always that everything is the

result of a change, and get used to think-

well as to change existing forms and to

Musical Notes,

Miss Eloise Wood gave a recital of the work of her pupils yesterday. Those taking part were Phyllis Hunter. Margaret Thomas, Berenice Whitney, Lester Shane, Eleanor Austin, Katherine Mullin, Dorothy Wright, Margaret Williams and Adelyn

Mrs. Turner presents Mrs. Maballa Crawford-Welpton, contraito, in a recital Monday evening, April 27, at the First Methodist church. The following program will be sung. Madam Borglum will be the accompanist:

THOMAS J. KELLY.

resurection spirit-love and aspiration.

row, when we are building up our being."

* "People wish to be settled: only so far

acted variety-are much interested in the proposed formation of a dramatic author's society to be modelled on the lines of tha famous French one. With managers competing for his work the veteran dramatists can take pretty good care of themselves, but the young author, it is argued, sorely needs the protection which such a society would afford him. In his eagerness to get a play accepted, his is apt to part with his manuscript for whatever offer may be made him. If it turns out a "winner" it is the enterprising manager who is enriched and the dramatist has to be content, in the main, with empty glory. With a society to make contracts for him and collect his fees it is contended that he would be assured of a reasonable share of the money made in the event of his play making a hit.

Coming Events. For the rest of the current week, with matinees on Sunday, Tuesday, Thursday and Saturday, the Woodward Stock company at the Boyd theater will present "His House in Order," the cast remaining the same as at the successful opening of the season last night. On next Sunday afternoon the first performance of "In the Bishop's Carriage," the fine comedy drama made by Channing Pollock from Miriam Michelson's novel of the same name, will Crighton" still draws good houses at the be given. This play, which has been seen but once in Omaha, tells a rattling good comedy at the same theater has been post- story of a girl who was brought up among thieves, but who comes under the influence of a good man, and is brought to see things in a right light. Albery Morrison will have the role of William Latimer, the man who works the change in Nance Olden, played by Miss Fleming. It is a strong psychological study and also has a delightful vein of comedy running through it.

One of the most successful plays of the present season is "The Little Prospector," a comedy drama which comes to the Krug theater for four days, starting with today's matinee. The play was written especially for "Chie" Perkins by a master hand in stagecraft and the lines and "business" fit her like a glove. "Chlo" Perkins is surrounded with a group of theatrical statellites that are an important factor in the success of the new play and give the magnetic little star excellent support, which causes "The Little Prospector" to run as smooth as the waters of a mountain brook. There is an element of pathos in the drama that is not overworked and the comedy is HE last shadow of the dark days tting his willing feet in nature's footprints not of the "slap-stick" order, but is clean, refined, yet the altuations never fail to This is the call to us who are musicians today. To put in the background the techbring roars of hearty laughter.

> "Just a Woman's Way," a new five-act drama, which has recently been presented in the east, comes to the Krug theater for three days, starting Thursday, April 28. The play is from the pen of Sidney Walter Pascoe, so long associated with Lincoln J. Carter of Chicago. Mr. Pascoe has taken the old story of "love will find a way" for his theme, but presents it in an entirely new way. Intermingled with the story of intense heart interest the writer has injected a goodly number of good wholesome comedy, which carries his audience many times from tears to laughter. The play is entirely different from the general run of

> "Secret Service" is known far and near and its author, William Gillette, never gave to the stage a stronger story of heart interest than this. The story happens in Richmond, Va., at a time when that coniederate city is being besieged by the unio forces. One of the most intensely interest ing dramatic scenes ever conceived transpires during the third act, the action of which occurs in the confederate war department telegraph office in Richmond. Mr. Roger of the Burwood company will be seen to excellent advantage as Captain Thorne, Mr. Gillette's part. The produc tion to be given "Secret Service" will be strictly in keeping with the Burwood's excellent reputation as a producing house. Much attention has been given to the costuming, which will be in keeping with the period of the civil war. Immediately after the matines next Tuesday afternoon Miss Lessing and Mr. Roger, the "leads" of the company, will hold a reception on the stage, at which time they will be pleased to personally meet all Burwoodites. There will be matinees of "Secret Service" Tuesday, Thursday, Saturday and Sunday. The last two performances of "The Hills of California" will be given today.

A banner week is expected down at the Orpheum starting matinee today when the biggest feature in vaudeville. The Fadettes Orchestra of Boston will be the chief attraction on a program embracing several of the season's new headline successes and a variety of acts altogether constituting a program declared to excel any seen this ing that there is nothing nature loves so season at this cosy playhouse. "The Fadettes." twenty-two attractive young women, clad in immaculate white prettily grouped around their imposing leader, Caroline B. Nichols, create an agreeable and pleasing spectacle for the eye to rest upon and in the musical world virtually mark a new departure. Second in importance will be Gus Edwards' "School Boys and Girls," an act depicting the frolicksome, Wright, Margaret Williams and Adelyn Wood.

The last meeting of the season of the musical department of the Woman's club will be held Thursday afternoon at 2:15 o'clock. As this day is the anniversary of the death of William Shakespeare the program will be devoted to "Shakespeare in Music." A very fine program will be given under the direction of Miss Blanche Sorenson, who has spared no pains to make the occasion a noteworthy one. Among those who will assist are Misses Eloise Wood, Henrictta Rees, Marlon Ward and Mrs. Wagoner, planists; Mr. Vernon Bennett, organist; the Amicitia Violia Quartet, Misses Lucy Miller (director), Philomena Gentleman, Elvira Green, Agnes Whalen and Edith Miller. The singers who will assist will be Miss Sorenson, Miss Laura Goetz, Miss Higgs, Miss Weiser, Mrs, Jennison, Mrs. Dale, Mrs. Helgren, Miss Moses, Mr. Pryor, Mr. Jo Barton and Mr. Haverstock. rollicksome gambols of school days presented by nine juvenile comedians, singers and dancers headed by Herman Timberg. who not only sings and dences, but plays violin so consummately that the famous Belgian violin virtuoso, Yange, is said to have predicted a future for him. The con-tingent of prety girls is headed by Maude Barle, a young sister of Virginia Earle, the prima donna. The dashing little toe dancer and national character dancer, Mignonette Kokin, is down as a special incentive for the near sent proclivity. Ward Heeler," a comedy sketch, will be presented by the versatile entertainer, Thomas J. Keough, and Ruth Francis, a girl whose prettiness is winning her no-Galettis' monkeys, once a feature with the Orpheum Road show; Charles Brown, a dapper chap, vocalist and monologist, styled "The Boy Entertainer," and odrome pictures, round out the bill.

General Manager Beck sends word he has booked Vesta Victoria for the closing week of the season at the Orpheum, which will be the last week of the present American En Dormant Jacques Biumenthal
La Belle du Roi Augusta Holmes
"Spring is Here" Ethel Dick
"I Know a Lovely Gardan" Guy d'Hardelet
"Mother Sieep" Lisa Lehmann
"Who'll Buy My Lavender!
"The Ballad of the Tress and the Masstay Chadwick
April Rain—Little One A'cryin' Chadwick
April Rain—Little One A'cryin' Chadwick
"The Du'ch Clock" Grant-Schaefer
"Ashes of Roses" Mary Knight Wood
"No One Saw at All Loews
Robert Cuscaden will give a violin retour of the famous English comedienne. Among the songs that she has sung into a vogue are: "Wating At The Church, Poor John." "Queen of the Jubub Islands." "Billie Green," ."It Ain't All Honey,"
"Don't Get Married Any More, Ma," "Answer Goo Goo." and "It's All Right in the Summer Time," and it is likely all these songs and others will be sung here by Miss Victoria as the contract stipulates she will sing her repertoire and change

songe at each performance. Sweden has during the last decade sent many individuals and several organizations to America to make known the high standards of its culture, principally in musical fields. As in earlier days Jenny Lind and Christine Nilsson have been heard with en-

Lundquist, Johannes Elmblad, Anna Hell-strom, John Forsell won laurels everywhere. The famous male choir of the Land university and the Swedish Young Men's Christian association have been halled with delight on American shores. Now Sweden sends her crack military orchestra of thirty-five musicians, the Royal Kronoberg regiment band to this country to tour the east and the northwest in concerts under the baton of its famous director. Emill Hoeberg, of the court orchestra of the Royal opera of Stockholm. The Royal Kronoberg regiment band will appear here in grand concert Thursday, April 23, 8 o'clock p. m., at the Auditorium with the celebrated artist, Mme. Maily Hoegberg of the Royal opera, Stockholm, Sweden, as

Gossip from Stageland. Manager Breed of the Krug theater will leave Omaha immediately after the close of the season on May 23 for New York, where he will join Ben Berk, the big bookmaker on the eastern tracks as cashler. Breed was with this big book for twelve years and is now called back on account of his technical knowledge of the game. He will join the book at the Belmont track and will stay with it through June and July, coming back to Omaha during the first week in August for the opening of the Krug season. In the meantime he has his hands full of the preliminary arrangements for the Ak-Sar-Ben carnival, which he expects to put on again next fall.

The scene of the three-act comedy, "The High Bid," which Henry James has written for Forbes Robertson, is laid in the great hall of an old country mansion, mortgaged up to the hilt. The owner is a young man of poor family, and a radical, who, tempted into unworthy ways, finds deliverance at the hands of a beautiful young American girl. It is her intervention which saves this ambitious politician for his lands and political creed and awakens him to a better appreciation of his old ancestral place.

When the chorus girls of "The Merry Widow" company at the Colonial in Chicago recently voted to decide which of their number had the best figure, Miss Charlotte Allen unanimously was elected. She is five feet four inches in height, with a 38-irch bust and 19 inch waist. She wears No. 6 gloves and No. 2½ shoes. She is 20 years old, weighs 128 pounds and is a brunette.

This is Ethel Barrymore's "big" speech in "Her Sister:" "Life isn't too easy for girls who are thrown on their own resources. They must earn a living somehow. And what can they do? Typewriting—the stage—manicuring—a big shop? Why, the mere names of each of those have become a coarse joke in the mouth of the man who above all others ought to refrain from just such slanders. * * If a girl don't care for admiration—for love—you call her unnatural and laugh at her as a frump. But if, when admiration comes—as it comes to the shop girl—to the stage girl—typewriter and all the rest—if she listens for a moment, if she allows herself to be whirled away, if she stops only on the edge of the precipice, you don't wait to hear if she fails over, you class her at once with the lowest of the low, you 'throw her out of your house neck and crop!' It's a wicked shame! I don't ask you for heroic virtues—but just for fairness, for squareness, and for a little common sense, a little pity—for pity is God's common sense."

Henry W. Savage did not, unlike most theatrical managers, work his way up from the bottom through all the grades. He was a wealthy real estate dealer in Boston when the Castle Square theater came into his hands, and he set himself to work to make it pay. The Castle Square Opera company was the result. From this he went on from triumph to triumph, until today he is a foremost American producer. He graduated at Harvard in President Roosevelt's class.

entirely different from the general run of melodrams seen on the popular circuit this season, as it is entirely devoid of gun play or effects of sensationalism.

The end of the Lenten season will be marked at the Burwood theater by the presentation of what has been pronounced the strongest drama ever written that has to do with a period of the civil war.

Max Figman will be seen in a new play the coming season. The vehicle which Mr. Cort will present his only male star in is a comedy by a prominent author of many metropolitan successes. Mr. Cort is very enthusiastic over this play, and looks for it to be even a greater success than "The Man on the Box."

Song writing is hardly more profitable than other forms of verse making. Only about one in every 3,000 songs written becomes popular.

AMUSEMENTS.

O CREIGHTON ADVANCED VAUDEVILLE Mat. Dally 2:15 -- Every Night 8:15 Week Starting Mat. Today

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May 28th, Afternoon and Evening; and 29th, Afternoon and Evening.

Under the Auspices of the

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will consist of four concerts at which will appear the MINNEAPOLIS SYMPHONY ORCHESTRA

Emil Oberhoffer, conductor, giving one symphony program and the other with Mr. Carlo Fischer, 'cellist, in obligato solo.

Miss Agnes Petring, soprano, St. Louis; Mr. Edwin Walker, tenor, New York; Mr. Albert Barroff, basso, Chicago; Mannerchor forty voices, large mixed chorus-rendering Haydn's "Creation." Mr. Ira B. Penniman, director.

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