

AMUSEMENTS.

Stuart Robson's engagement at the Boyd on Wednesday night and the exceptionally strong vaudeville bill presented at the Orpheum were all that saved the last week from being as dull in a theatrical way as its predecessor. It was Holy week, however, and as many companies rest rather than play to the small houses which they invariably do at this time of the year local theater-goers may consider themselves fortunate in having the opportunity to see such an attraction as Mr. Robson, even for one night. The coming week some very good legitimate attractions are offered, while in a vaudeville way nothing extraordinary is forthcoming, yet a bill of the usual standard excellence is promised. The event of the week will of course be the engagement of the Ellis Opera company, which will sing "Carmen" in French on Thursday evening.

Stuart Robson for some years has practically done nothing that gave him a right to command advance prices at any theater or in any city, but this season he has retrieved himself. His companies and his plays, since "The Henrietta," have been poor—save when he offered revivals—and the enormous following he built up when he and Crane were associated had begun to desert him. Had he been fortunate enough to unearth an acceptable play he would not have profited thereby, for the actors he was surrounded with could not interpret it satisfactorily. Fortunately, for Mr. Robson, some kind friend told him that he must alter his methods or be left far in the rear of the procession. Last week he came to this city with a company that would reflect credit on any star, whatever his standing, and a comedy that was amusing, if not wonderfully clever. The enthusiasm displayed by his audience could permit no question as to the wisdom of his course in strengthening his support and securing a play which of tested ability to procure a vehicle for his use.

It takes one back to the days of Robson and Crane and "The Henrietta" to note the cordial way in which Mr. Robson was given the glad hand this season. And he justly deserves it, for he has a few players who can provoke laughter so readily and who are so liberally provided with the natural characteristics that make for mirth. The little impediment in his speech and slight lisp are essentially his own, and when one hears him speak no matter what he says, it is laughable. He is merely his natural self upon the stage and if he were to try to be otherwise he would be a disappointment. It used to be that the ability to write a light comedy of the brilliant sort about modern society was attributed almost solely to the playwrights of Paris. Theater-goers used instinctively to look at the title on the program to see from what French play had been taken the trifle of three acts, all froth, and yet possessed of a plot quite strong and all its own, in which the sexes played or worked out a risqué problem of social ethics. But Mr. Thomas' new comedy, "The Meddler," happily corrects the notion that we must go over the seas to get this sort of thing. It is as good as any pretty and elegant little comedy as ever came from Paris. Mr. Thomas, who has given us such dramas as "Alabama," "In Mizoura," "The Hoosier Doctor" and others, has paid far more attention to construction in this play than in some which have recently come from his pen, and again he must be congratulated on his proud right to the title of one of the leading dramatists of America. The merits of "The Meddler" consist of the direct manner of the story-telling, the avoidance of vulgarities and rags and tumble methods; then, too, the presence of any number of bright lines must be noted, while the attempt at characterization must come in for commendation. As a whole the construction is free from grievous faults, with the exception of one or two colloquial moments, while the finale is neatly worked out.

Mr. Robson's company contains many names already honored on the stage and at least four of the people who were with him have been stars. Marie Burroughs was the bright and shining light and shared the honors gracefully with the star himself. Her performance of the wife, over whom all the power is made, is about the best work she has ever done in this city, and she has been seen here many times before. It was in nowise reminiscent of the heavy, dull personages she used to advance. She seems also to have grown younger and even more beautiful and certainly her comedy is better. So it is not too much to claim that she still has a right to wear stellar honors herself, which it is announced she will do next season.

Miss Gertrude Perry was very dainty and graceful in the part of a young woman of the artistic tribe, whose love affairs cut a figure in the plot. Frank C. Bangs, Maude Granger and Harold Russell lent a lustre to rather unimportant parts and, in fact, the only one who seemed to be out of harmony with the author's key of naturalness was Theodore Babcock, who played the part of Chandler in a remarkably bad way. He was about as affected as a man can be and he was ever objectionably self-conscious, as if he fancied he should be admired for his beauty.

It is quite evident from the interest that is being taken in the coming production for charity of a play called "The Rough Mr. Ryder," by local talent, that Boyd's theater will have another crowd such as attended the recent local affair of the Ellis. What doubtless adds interest to this play is that it is from the pen of a well known young lady of this city, whose name is to be announced later. It deals with the adventures of one Rufus Ryder, a would-be hero, who pretends to have been fighting in Cuba with the Rough Riders, when in fact he was hiding in Wahoo with an eccentric newspaper man named Kan, who in order to deceive Ryder's family and friends

keeps the newspapers alive with his supposed deeds of bravery. After Ryder returns home, where he is showered with honors, he is alarmed by an article in the New York Herald, which describes the arrival of an infuriated Cuban, who is looking for a man by the name of Ryder that eloped with his daughter. Ryder and Kan have been induced to take charge of a Cuban fete, during which the captain of the Poughkeepsie Guards is mistaken for the Cuban. The general store at Wahoo is robbed of a case of canned beef while Ryder and Kan are there and a crowd of jay detectives twice it to Ryder, who proudly exhibits the canned beef as a trophy of the war. Ryder, to escape the detectives and Cuban, disguises himself as a French dancing master. Complications come thick and fast, but finally everything is cleared up by Ryder confessing. Mr. Tommy Getz is conducting the rehearsals and the company will include practically the same amateurs that appeared in "A Night in Bohemia." Ella Mathews will create the part of Mrs. Ryder and as her ability is known, something worth seeing can be expected in this character. The Associated Charities are to be the beneficiaries of the entertainment.

Admirers of the best in romantic drama are promised a treat next Friday and Saturday, when that admirable exponent of the heroic and chivalric in drama, Robert B. Mantell, comes to Boyd's theater for two nights and a matinee Friday evening. Mr. Mantell and his excellent company will appear in "A Secret Warrant," a new romance-drama by W. A. Tremayne, suggested by an episode of French history in the year 1790. Saturday afternoon the card will be Mr. Mantell's prime favorite, "Mombars," in which he has appeared over 1,000 times. Saturday evening the company will present one of the most charming dramas of the most romantic period of French history, "The Face in the Moonlight," by Charles Dornne, founded on a historical incident in 1814. In the latter Mr. Mantell plays the star roles, making the necessary changes of voice and costume without detection. The company comes with numerous accessories, superb costumes and a talented cast.

Among the theatrical people who are interesting talkers there are few, if any, more so than Stuart Robson, and while in this city last week he unshowered himself, in the course of a last-hour's chat with the writer, on a number of subjects of interest to theater-goers. Speaking of the rage for vaudeville, he said: "Vaudeville is only one of the crazes of the time. You know theater-goers have some peculiar notions. One season it will be romantic plays they want, the next Shakespearean plays, then comedies, and in my opinion vaudeville is the result of just such a notion, and if it lasts it will be a miracle. The limit has about been reached in the direction of vaudeville, so to speak. They can do but little more than has been done in this line and now that they are presenting one-act plays it may prolong the life of it for a time, but there is so much sameness to it that it cannot be taken on and I think so long as they are patronized just so long will they continue to live. Right here let me say that in this matter the church could do some good work and I think in many ways the church and theater are getting closer together each year, and one can not tell whether it is only will. Playwrights, as a rule, nowadays are writing plays that are uplifting in their general tone and character and I think if ministers would keep in mind the plays of the time and keep their congregations advised as to whether they are fit for their daughters and sons to see or not it would be a boon to the actor as well as the theater-goer.

"Such plays as 'The Sign of the Cross,' 'The Jew in the Hat' and 'The Little Minister' bring a class of people to the theater that never attend at any other time and I am sure that the regular theater-goers attend as well. These plays are sermons in themselves.

"Who is my favorite actor? Well, I don't know that I have any particular favorites, but I admire Henry Irving very much. I think his life has been one of the grandest of our age. You know, he is very charitably inclined, so much so that I doubt if he should die today if he could leave \$10,000. He always has any number of old, broken down actors upon his pay roll that perhaps he uses not often than a few times a year, but nevertheless he pays them regularly. Another thing that makes Irving practically poor is that he spends so much money on his productions, which are always very elaborate.

"Do I ever expect to retire? Not as long as my health permits me to act. I am 63 years old, but do not feel more than 40 and I shall continue to try to amuse the people until I die."

**Coming Events.**  
Beginning with a matinee this afternoon and continuing two nights Charles H. Yale's ever popular "Devil's Auction" will be the attraction at Boyd's theater. This year the management claims to have exceeded the recent local affair of the Ellis. What doubtless adds interest to this play is that it is from the pen of a well known young lady of this city, whose name is to be announced later. It deals with the adventures of one Rufus Ryder, a would-be hero, who pretends to have been fighting in Cuba with the Rough Riders, when in fact he was hiding in Wahoo with an eccentric newspaper man named Kan, who in order to deceive Ryder's family and friends

efforts are "The Cavern of Gigantic Heads," "The Garden of the Blue Dragon," "The Golden Palace of Plevna" and the new transformation entitled, "The Ring of Time," which is said to be one of the most magnificent illusions of fairy land ever conceived by a painter. The dramatic cast of this season sees quite a number of changes. Ben F. Grimm, a singing and dancing comedian, has been engaged for the part of Toby, while Miss Mayme Mayo, who combines musical qualities with subterfuge work, has been re-engaged as Janet, the milkmaid. Sadie Stephens, contralto singer, will appear as the hero's father, Miss Ella Gardner, a clever ingenue, will appear as the heroine, Madeline; Miss Maude Torrance, a statuesque English beauty, as Christaline, the Good Fairy, and Mildred Holden as the wicked Count Fortune. Eight vaudeville features will undoubtedly add zest to the performance.

Interest in musical circles during the coming week will naturally center in the single performance of grand opera to be given by the Ellis Opera company at Boyd's Thursday evening, April 3, Charles A. Ellis, the Boston manager who has brought so many distinguished and eminent musical attractions to Omaha, is passing from San Francisco to St. Paul and Minneapolis with his organization of 150 people, and Manager Burgess feels fortunate in securing them for even one performance. For the engagement Bizet's brilliant and dramatic opera of "Carmen" will be given and the cast of principals includes several artists well known for former excellent work here. The leading character is assumed by that young American singer, Zelle de Lussan, who, some years ago, was a great favorite in this and other large cities of the country through her dramatic impersonations of the principal roles with the Bostonians. The last few seasons, however, she has become a grand opera artist of the first rank and her impersonation of the wayward gypsy heroine has attracted great attention in Paris, London, New York and the principal centers of the world, rivaling in fact the other great artist, Calve, who had previously made this character almost her own. Another artist well known to our people is Miss Johanna Gadske, the Wagnerian prima donna whose acting and singing with the Damrosch company several seasons ago created enthusiasm here and is well remembered by all fortunate enough to have witnessed those performances. The remainder of the cast includes several artists well known for former excellent work here. The leading character is assumed by that young American singer, Zelle de Lussan, who, some years ago, was a great favorite in this and other large cities of the country through her dramatic impersonations of the principal roles with the Bostonians. The last few seasons, however, she has become a grand opera artist of the first rank and her impersonation of the wayward gypsy heroine has attracted great attention in Paris, London, New York and the principal centers of the world, rivaling in fact the other great artist, Calve, who had previously made this character almost her own. Another artist well known to our people is Miss Johanna Gadske, the Wagnerian prima donna whose acting and singing with the Damrosch company several seasons ago created enthusiasm here and is well remembered by all fortunate enough to have witnessed those performances. The remainder of the cast includes several artists well known for former excellent work here.

All of which thoughts come to one's mind when the fact has been emphasized that Doctor McQuoid has passed away. He is not dead—he sleeps, we are told—and may be have the dreamless rest which he so deserves. As to his choir, it will sing on Easter day "Leave Us Not, Neither Forsake Us, O God of Our Salvation." Little did they think how very appropriate those words would be on this occasion. Resurrection anthems will fill the house of worship and glad bursts of triumph will herald the dawn of resurrection—the grand triumphal celebration of the Christian church. It will be hard for the choir to forget its own grief in the general jubilation of the great doctrine of the resurrection, but the service will be as Doctor McQuoid would have wished it. And why this grief and why this sorrow over the death of a clergyman? Simply this: The clergyman who has now been called to another conference had in him that broad, full, artistic comprehension and he knew the possibilities of influence on the artistic minds of his choir. This organization, composed of members of various denominations, had been confined to the Methodist church, has known and loved the sympathetic heart of him who is no longer their pastor. The members have felt that he considered them his best helpers, and his warmest friends, when in his tender, loving disposition influenced his choir to hear and profit by his practical, forcible and sensible sermons is not a matter of doubt. It is a pleasure to note this feeling which existed in the First Methodist church, and it is hoped that all churches will get a grasp on the right way of handling choir; then the result will be one of great satisfaction and lasting pride.

MUSIC.

The news of the sad and unexpected death of Doctor McQuoid, who for the last few years has occupied the pulpit of the First Methodist church, was a severe blow to the people of Omaha, but especially did it strike with cutting force the membership of his church, and more particularly the choir. In these days there is a growing tendency to look upon the church choir in a somewhat mercenary way, and to consider that those persons who occupy the seats in the choir loft are there simply to show off their musical ability, and that they are altogether beneath and incapable of the higher spiritual plane experienced by the congregation which is made up of the same flesh and blood, and not a bit better than the choir, take it through and through.

Why this idea should have gained in an intelligent age is a mystery. But that it has cannot be denied. The music of a church is one of the most important features of the services. People who are lovers of music to the extent of attending rehearsal twice once or twice a week and regularly twice every Sunday are not very far from the kingdom of heaven if their aims are sincere, their hearts are right, and their work is honest. Music draws out the best that is in a man or woman and the poetic disposition is easily handled, if one knows how to handle it. The true musical disposition is loving, kind, sympathetic, forgiving and generous. It is easily moulded because it is emotional. Still the choirmasters of the present day are considered "cranks," and, after all, what is a crank but a person who is as firm in his ways as we are in ours. If we could admit of a goal post in others as well as we can in ourselves it would be a pleasant world to live in.

On the bill which is to be offered at the Creighton-Orpheum this week there are several acts said to be of such strength that any one of them might be considered as the head of the bill in any vaudeville theater. In the present instance the place of honor has been given to Al Leach and the Three Rosebuds. They will present a musical comedy, "The Sign of the Cross," by Joseph Hart, who was for many years the co-mate of the well known Hallon. In "The First Lesson" Hart is said to have produced a little musical comedy which compares favorably with the best music of this class. It is much described as catchy and the dances have been found very diverting wherever they have been seen. Another promised feature is the late star of the "Old Sport" company, Joe Flynn, who has a wide experience in the profession, but is apparent in all his wares. His talents are said to be replete with the qualities of real life and appeal to those who have found the same in the wiles and ways of the world. The opera stars, J. K. Murray and Clara Lane, who will be remembered as the leading baritone and soprano of the Carleton Opera company, will be heard in some of the best selections from the standard operas. It is thought to show a keen appreciation of the popular taste in making their selections and sing them with an art that has in it the magic to take an audience by storm. The singing comedienne, Lizzie B. Raymond, played a great favorite wherever she has appeared. Her talents have earned for her a high place in vaudeville and she will doubtless please the people. The acrobats for this week are the Jackleys, who come here with good recommendations from all the places where they have formerly appeared. The Houdinis are reputed to be masters of mystery and Ollie Young is one of the leading club winners of the country, holding many medals which she has won in contests.

Roland Reed, who has always been a favorite in this city, is to play a return engagement at Boyd's theater the coming Wednesday, Monday, 8:30 p. m. His engagement here last fall, but he is coming through Omaha on his way from the far west to the east, and has a new play, he has decided to give Omaha theater-goers an opportunity of seeing it. It is an entirely new comedy by Sidney Rosenfeld and "His Father's Boy," and is said to give Mr. Reed splendid opportunities in one of those peculiar roles that are admirably adapted to his quaint style and method. The amount of humor to be extracted from the play can best be imagined when it is known that the character portrayed by Mr. Reed is that of the man who has married a wealthy woman and who is inclined to keep him upon a short allowance. The basis of the play is the schemes that are devised to add to his allowance. Besides Miss Isadora Bird, who is the leading lady, Mr. Reed's company includes Mary Myers, Lottie Alier, Althea Lane, Sheridan Tupper, Charles Wynzate, L. P. Hicks, Julian Reed, Charles S. Abbe, James Douglas and Charles Lothian.

Prof. Chambers' famous Creole rag-time opera, "Cinty's Wedding," recently given so successfully under the auspices of All Saints' church, is to be repeated at Council Bluffs with the same cast, Friday evening, April 7, for Unity Guild.

Miss Julia Officer, piano, Karbach block. In the Bee's wheel contest the winner may choose any make. Start early and win wheel.

Monday's Grand Easter Assembly tomorrow, Monday, 8:30 p. m. 25c will admit you. Dimick Orchestra.

AMUSEMENTS.

**BOYD'S**  
Paxton & Burgess, Mgrs.  
One Night Only—Wednesday, Apr. 5.  
**Roland Reed**  
Accompanied by ISADORE RUSH in His Latest Success  
By Sydney Rosenfeld.  
Prices: \$1.50, \$1.00, 75c, 50c and 25c.

LAST WEEK IN OMAHA. THE WELL KNOWN PALMIST

READINGS \$1.00  
  
READINGS \$1.00

**Dr. CARL LOUIS PERIN.**  
\$1.00, \$1.00, \$1.00 This Week Only. \$1.00, \$1.00, \$1.00  
A short and substantial reading of your future, including Life, Business Affairs, Financial Matters, Marriage, Changes, Travels, Talents, etc. Everybody has now a chance to  
**Consult Dr. Perin Personally.**  
\$1.00, \$1.00, \$1.00 For One Dollar. \$1.00, \$1.00, \$1.00  
Come early and avoid the rush. Hours today and every day this week, from 10 a. m. to 8 p. m.  
Reception room open from 9 a. m. Room 26. Walk in.  
**The Paxton, Room 25, Second Floor,**  
Lady and gentleman in waiting. No 'Phone Answered.

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

**The New Victoria**  
M. BURNETT, Prop.  
STEAM HEAT AND BATH—  
RATES—1.00 to 1.50 per day.  
1202-10 Dodge St., Between 13th and 14th.

**BOYD'S—PAXTON & BURGESS, Managers.**  
TWO NIGHTS AND MATINEE.  
Starting Sunday Afternoon, April 2.  
America's Grandest Spectacle,  
CHAS. H. YALE'S  
**FOREVER DEVIL'S AUCTION.**

THE TIMELY SOUSA BALLET.  
"RING COTTON," "EL CAPITAN,"  
"UNCHAIN THE DOGS OF WAR" and "STARS AND STRIPES FOREVER."  
ALL THE SPECIALTIES.  
ALL THE THEATRICAL SCENES,  
"THE TRANSFORMATION."  
Everything but the Name.

**BOYD'S THEATER** Paxton & Burgess, Mgrs. Tel. 1919.  
Friday and Saturday, April 7-8—with matinee Saturday afternoon.  
The greatest Romantic Actor,  
**ROBERT B. MANTELL**  
Friday night—**"A SECRET WARRANT."**  
Saturday afternoon—**"MOMBARS."**  
In which Mr. Mantell has appeared over 1,000 times.  
Saturday night—**"THE FACE IN THE MOONLIGHT."**  
Night Prices—Lower Floor, \$1.50 and 50c; balcony, 50c and 25c; gallery, 25c.  
MATINEE—50c and 25c.

**Opheum** CREIGHTON  
TEL. 1531.  
Tonight 8:15—Reserved Seats—50c and 25c. Gallery, 10c.  
Week Beginning SUNDAY, April 2  
**OUR GALA EASTER WEEK OFFERINGS.**  
Matinee Today—Any Seat 25c. CHILDREN, 10c. GALLERY, 10c.  
In the Musical Skit, "Their First Lesson," By Joe Hart, late of Hallen & Hart.  
**Joe Flynn** World Renowned Operatic Stars—Baritone and Soprano. Presenting choice selections from Standard Operas.  
**J. K. Murray and Clara Lane** The Bright Jewel—the Talented  
**Lizzie B. Raymond** America's Favorite Singing Comedienne.  
**The Jackleys** Greatest Novelty Act in the World. Best mystifying act ever presented to the American public.  
**Houdinis**  
**Ollie Young** AMERICA'S GREATEST CLUB EXPERT.  
PRICES NEVER CHANGING. Evenings—Reserved seats, 50c and 25c. Gallery, 10c. Matinees, any seat 25c. Children 10c. Gallery, 10c.

**\$30.00 Given Away**  
  
We bought 400 high grade bicycles—all made of the best material and guaranteed for a year. We had hoped to sell these wheels at \$50.00 each, but the weather is against us and we decided to sell them for ten days at  
**\$20.00 Each.**  
Only one to a purchaser. None sold to dealers. Remember for ten days your choice at \$20.00.  
**GENERAL AGENTS FOR**  
**Hall's Safes**  
Oliver, Manhattan and Jewett Typewriters—(not in the trust.)—We do all kinds of repairing.  
**TELEPHONE 353.**  
**J. J. Deright & Company**  
116 FARNAM STREET.

**BOYD'S**  
Paxton & Burgess, Mgrs.  
**ENGAGEMENT EXTRAORDINARY.**  
**GRAND OPERA**  
Thursday, April 6, at 7:45 p. m.  
**ELLIS OPERA COMPANY**  
50 ARTISTS—IN BIZET'S BRILLIANT OPERA  
**"CARMEN"**  
With Mlle. De Lussan, Mme. Gadske, M. M. Bonnard, Slehman, Cass, Bonsaude, Boudourisque and Other Principals.  
**GRAND CHORUS AND BALLET,**  
and the famous  
**NEW YORK SYMPHONY ORCHESTRA,**  
Fifty Musicians.  
PRICES:—\$3.00, \$2.50, \$2.00, \$1.50, \$1.00.  
Seats on sale Tuesday, April 4.