

AMUSEMENTS.

Last week is marked with a red stone in the calendar of many an Omaha person. For was it not then that he, she or they saw the divine Sara? And was not Coquelin with her? And was it not the farewell trip and positively the last opportunity to be sure, and where can one better close a cycle of theatrical experience, and what better date will serve to fix the time concerning reminiscence when we of us who went to Boyd's on Tuesday night have recalled that the members of the troupe places anticipation? He! There is no night like that on which we saw the Bernhardt in her glory; her smile, her grace, her languor of love, her whirlwind of wrath, her teardrop of pleading, her absolute abandon of despair, the thrill of the horror of the great tragedy that engulfs Florida Tosca and her lover—all as only the mistress of her art could give them, with the support of a man who is as honored in the profession as the great Sara. Omaha poured out its members of people who went not to see Bernhardt, but to be entertained by the modern queen of tragedy. It was an intelligent audience which was entertained by her, and its appreciation of the co-stars of the piece was undoubtedly expressed and gratefully appreciated. Madame may have "se temperament," but she also has the soul. Coquelin is matter of fact off the stage, but a most charmingly awake personage on it.

From Bernhardt and Coquelin to Downing is too great a step. You may imagine it, but not take it. Both the vaudeville houses did good business with bills of no extraordinary merit. The Hawthorne sisters at the Orpheum easily absorbed what local interest there was in that sort of amusement during the week.

Of recent years the demand for new plays has caused the fund of imagination possessed by the playwright and dramatist to be drawn upon to such an extent that there seems to be little left in the line of fiction upon which a play can be based. The requirements of the average audience of today can be conducted. And then, too, the theatergoing public seems to have tired of the flimsy improbabilities turned out by many of the dramatists to meet this ever increasing demand which by courtesy only have been called plays. The successful dramatist of today is the one who gives the public a play based upon actual incidents. There are but few such men in the country, and among them may be mentioned Bronson Howard, William Gillette and Augustus Thomas. All of Mr. Thomas' plays have been founded upon fact. It was only last week that one of them was seen in this city, and the facts leading up to its creation may prove interesting to those who were fortunate enough to witness its production. Some few years ago Mr. Thomas was in poor health and decided to visit the ranch of a friend in Arizona with the hope that he might regain his full health and strength thereby. While there he investigated the actions of a certain captain in the United States cavalry and the wife of his colonel, who were located at a fort about fifteen miles distant from the ranch, came to his notice. On investigation of these stories, the fertile brain of Mr. Thomas conceived the idea of writing a play, which would, in the main, take in the principal parties' actions. He immediately commenced to devote his time to looking up all the minor details of the life of the post, and also made a study of the people connected with his friend's ranch, not even excepting the ranchman himself, whom he has made the central figure of his charming play. That the idea was well worth the trouble to which Mr. Thomas was subjected is shown by the tremendous success which "Arizona" has achieved ever since its initial production. There are dramatic events enough occurring each day in real life to furnish themes for plays innumerable, and the writers of dramatic literature who are first to embody such incidents in their works will be the ones to whom success is almost sure to come. Would that there were more Howards, Thomases, Pitches and Gillettes in the country today and fewer of the class who give us the imaginative trash based upon immorality.

Despite the fact that the present Bernhardt-Coquelin American tour is being made under the direction of the so-called theatrical trust, and that the two stars are appearing exclusively in dramatic companies by the syndicate, this does not seem to prevent the divine Sara from giving vent to expressions of her disregard for such an octopus. In an interview published in a Chicago paper during her recent visit there Bernhardt said that she believed that the public taste demands anything but the highest. For a short time the problem play attracted notice, but I believe its day is over; it could not live. As for the theatrical trust I hear about here, I wish I could say that I think it is abominable and all

honor is due to those who fight it, as it seems to me that it is a direct menace to the drama, destroying personal freedom of action, without which art cannot exist. Such a thing would not be permitted in France. It would be absolutely impossible if it is persisted in here it must affect the future of the drama in this country.

The Dramatic Mirror is authority for the statement that the Bernhardt-Coquelin season is not proving profitable for its manager, Maurice Grau. In Philadelphia and Chicago losses were sustained, although the price of seats, which was \$5 in New York City, was reduced to \$4 in both places. Mme. Bernhardt and M. Coquelin both receive the guaranty of a certain amount for each performance, so they are not affected by the failure of the public to patronize them in great numbers.

"The trouble," says the Mirror, "is two-fold. The expenses of the tour are too heavy and the prices charged for seats are too high. If Mr. Grau would reduce the tickets to \$3—the largest sum the majority of our playgoers are willing to pay for the greatest foreign dramatic attraction—present 'L'Alcion' exclusively the rest of the season would tell a different story. But Mr. Grau is not likely to heed any such sensible advice."

New York saw the production of two new plays last week—one by Madeleine Lucette Ryley, with Henry Miller in the leading role, the other by Clyde Fitch with Elsie Barris as the star. Miss Ryley's play, "Richard Savage," was pronounced a distinct success, while the acting of Mr. Miller was pronounced of a decidedly superior quality, even to the high standard set by this gentleman in his former success. On the other hand, Mr. Fitch's play, "Captain Jinks of the Horse Marines," was pronounced a failure, and Miss Barris more not exactly scored for her work in the leading part, but by no means praised.

Coming Events. Beginning with the performance this evening Richard Golden and company comes to Boyd's theater for three productions of "Old Jed Prouty." Being unable to reach the city in time for the usual Sunday afternoon matinee the company will give a special bargain matinee Monday afternoon. "Old Jed Prouty" is not a surface play. Many who have seen it before in Omaha will remember that Richard Golden in turn played the part of the hero. The play is poetry in every line of its charming New England idyl. It is in the hands of a competent company and will intensify the favor it has always won.

MUSIC.

The somewhat unusual sight of four organists sitting together on the platform of the First Congregational church and participating in one service was the feature which pleased and amazed some of our musical people last Sunday afternoon. More especially did it appeal to the risibilities of a gentleman whose presence illumined the hall of seats in the line of the optic vision of the writer. He embarrassed us very much, as though to say that the "lion was lying down with the lamb." I presume the lamb was the Congregational church organist, because he was young. But who was the lion, they must decide. Dean Fair made a very beautiful and inspiring address on the virtues and graces of the late lamented Queen Victoria, and in the course of his address he remarked that the queen was the patroness of the arts and that she would certainly have summoned the four organists present to play at Windsor had they been in the vicinity. Personally, I would hasten to advise my friends that I should have been obliged to decline that honor, because of my attitude on "free" recitals.

But Mr. Butler and Mr. Young might have played to capacity, and Dean Fair, using his persuasive eloquence in a "touching" appeal, would have secured a "touching" but American audience, and it is to be regretted that the organists were not on the same program. Such affairs are conducive to harmonious feelings. "Behold how good and pleasant it is for brethren to dwell together in unity."

Incidentally, it was a great disappointment to one woman, who said she thought that the four organists were going to play a "quartet."

A reminiscence occurs to me of the last time that certain organists were represented in that church. The occasion was prettily commented on by Mrs. Rose Strawn, who wrote of the event in a local paper, and stated that it was a most interesting unity of spirit prevailing among the organists, as was evidenced by the production of a very fine dramatic recitative aria written by Mr. Butler, organist of Trinity, which was sung by the organist of Trinity, but American audience, and it is to be regretted that the organists were not on the same program. Such affairs are conducive to harmonious feelings. "Behold how good and pleasant it is for brethren to dwell together in unity."

A dispatch arrived in the city last week announcing the death of the late Mr. Hans Albert, the eminent violinist, who once had his abode in Omaha. Poor Mr. Albert! This is the third time that he has been killed by some one or other. I remember very distinctly that when he was on the Pacific coast a message flashed across the wires from San Francisco to Omaha announcing the demise of the little artist. Mr. Albert is wise in refusing to depart this life, for who would not do the same? But he should offer a good reason for his refusal to depart. Those persons who persistently demand his dissolution. Perhaps the dispatch was meant for the humorous editor instead of the telegraph editor. On a certain day, long ago, I was called up from The Bee office to read the news that Mr. Albert had been drowned. I hastened to the office of the paper, to be met by the city editor, who appeared very much wrought up over the news, and then coolly advised me to get the details of the playing "Way Down Upon the Suwanee River" and had inadvertently fallen in. Reminding me that the date was April 1, he suggested that there was a very good cigar store round the corner.

Announcements of a repetition of the Saturday morning musicals in Lent which were so successful last season are being sent out and are meeting with a most enthusiastic reception. The first of these musicals, beginning February 23, and the proceeds will go to the Creche. Some of the best professional talents of the city has been engaged and it is expected that the "Persian Garden" will be given for the last time in Omaha. Mr. Whitney Mockridge, who will give a short song recital in the early part of the program.

Anyone not receiving a notice and wishing to subscribe can receive tickets by applying to any member of the committee. Mrs. Herman Kuntz, Mrs. R. Buchanan, Mrs. Arthur C. Smith and Mrs. E. M. Fairfield. A large subscription list is hoped for, as it is intended to make these musicals a permanent yearly feature of Omaha's musical and social life.

I would ask as a favor that all persons having communications for the music column of The Bee would send such communications in writing to The Bee office marked "Music," so as to reach the office in time of each week. While I should like to meet and talk with musicians at my studio, I have found that these conversations and interviews are so frequent that they interfere with the legitimate business of a studio. Hence, communications in writing are much more likely to be remembered.

And we will hear Sembrich. The prices are not too high, for a great artist. But it has been suggested to me that it would be a good idea if Sembrich would interpolate some good concerted number. This is an excellent idea. It is unfortunate that we cannot hear the great artist in "Faust" or "Traviata," but we live in Omaha. The Chicago papers had considerable fun at the expense of the west, at the time of the grand opera in Lincoln. One paper remarked that many portions were cut out of the opera and the people in the audience did not know it. As a matter of fact, had the cynical writer happened to stand at the lobby of the Lincoln hotel after the matinee he might have heard some language which was not, dove-like, nor in the least bit complimentary to the Melba company. The people in the west are not, of course, blessed with the transcendental refinement which is generally conceded to those who live in Chicago, but after all we have a few packing houses here and we may some day wish with Chicago in the high arts.

Liver Don't Act?

You know very well how you feel when your liver don't act. Bile collects in the blood, bowels become constipated and your whole system is poisoned. A lazy liver is an invitation for a thousand pains and aches to come and dwell with you. Your life becomes one long measure of irritability and despondency and bad feeling. CASCARETS act directly, and in a peculiarly happy manner on the liver and bowels, cleansing, purifying, revitalizing every portion of the liver, driving all the bile from the blood, as is soon shown by increased appetite for food, power to digest it, and strength to throw off the waste. Beware of imitations!

Cascarets advertisement featuring a large illustration of the product box and text: "BEST FOR BOWELS AND LIVER. THEY WORK WHILE YOU SLEEP. 10c. 25c. 50c. NEVER SOLD IN BULK. DRUGGISTS." Includes a testimonial from a woman who says she has been troubled with a torpid liver.

Opheum advertisement: "3 MATINEES Sun., Sat. and Wed. Week Commencing Sunday Matinee, Feb. 10 FIVE OLRACS JOHN LE HAY England's Premier Comedy Acrobats. BETTINA GIRARD Comic Opera Artist. The DAVIS CHILDREN Singers and Dancers. CLOUD & KERSHAW Conversationalists. THE JUGGLING NORMANS KINODROME." Includes a testimonial from a woman who says she has been troubled with a torpid liver.

Mr. Kelly advertisement: "DEVOTES HIS STUDIO HOURS TO THE CAREFUL ELIMINATION OF VOICE DEFECTS IN STUDENTS. AND TO THOROUGH COURSE IN CORRECT BREATHING. THESE TWO FEATURES SECURE BEAUTIFUL, RICH AND NATURAL TONES. Residence—Studio, Davidge Bldg., 1802 Farnam St." Includes a testimonial from a woman who says she has been troubled with a torpid liver.

Ante Room Echoes advertisement: "The Scottish Rite Masons of the valley of Nebraska, Orient of Omaha, will hold an annual reunion in March for the purpose of initiating candidates for Mason honors up to and including the thirty-second degree. These annual reunions have become an institution in the history of the order of the state and always bring to the city large numbers of Masons of high degree. The meeting will continue two days and will close with a banquet." Includes a testimonial from a woman who says she has been troubled with a torpid liver.

For Weak Lungs advertisement: "The New FOR-MAL-DE-HYDE Treatment. For lung troubles, cough, phlegm, and general weakness. Kills the germ." Includes a testimonial from a woman who says she has been troubled with a torpid liver.

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BOYD'S Woodward & Burgess, Mgrs. Tel. 1919. TWO NIGHTS OPENING TONIGHT Special bargain matinee MONDAY, 25c and 50c. RICHARD GOLDEN In the best of all Down East Plays "OLD JED PROUTY" As sweet as flowers by the side of a country road. I consider Richard Golden the best living character actor, and when I say this I am not forgetful of Joseph Jefferson, Sol Smith Russell and James A. Herne.—Amy Leslie in Chicago News.

HE DOES NOT ACT— HE IS—DENMAN THOMPSON. Evening prices—25c, 50c, 75c, \$1.00. BOYD'S Woodward & Burgess, Mgrs. Tel. 1919. TUESDAY—WEDNESDAY—THURSDAY MR. CLARENCE M. BRUNE PRESENTS MRS. BRUNE And a large and unusually strong company. VICTORIAN SARDOU'S GREAT PLAY "Theodora" OR HER LAST RACE IN SIX ACTS AND NINE TABLEAUX. Wednesday Matinee. Evening prices—25c, 50c, 75c and \$1.00. Matinee prices—25c and 50c.

Generously Conceded to Be the Best. Tel. 2259. Miaco's Trocadero. Matinee today, 10c & 20c. Entire week, including Saturday night. The sensation of the east—"The Victoria Burlesquers" Presenting Two Original Burlesques "THE VICTORIA'S REGIMENT" and "A WOMAN OF BOHEMIA" with the handsomest formed-up troupe in burlesque VAUDEVILLE. Augie Hebler, American Comedian, Curtis and Sidman, Dialect Comedians. REID and GIBBERT, Clever Entertainers. Ed. Begley, Parodist. Matinee, 2:15. Evening, 8:15. Telephone 2259. Seats on sale one week in advance.

The Council Bluffs Dramatic Club Presents The Charity Ball. Direction Miss Lillian Fitch. DOHANY THEATER, FRIDAY EVENING, FEB. 15TH. Benefit of W. C. A. Hospital.

FRANCIS FAREWELL TO GERMAN. NEW ORLEANS, Feb. 9.—The German cruiser "Vesta" which had been lying in this port for two weeks, was given a royal send-off today on its departure for Vera Cruz. After spending some hours in the West Indies the cruiser will return home. Commander Waltheim before leaving expressed his profound gratification at the extremely courteous reception that had been tendered his officers, his crew and himself.

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