

AMUSEMENTS.

BOYD'S ALL WEEK STARTING THIS AFTERNOON. ALSO NEXT SUNDAY MAT. AND NIGHT. DICK FERRIS PRESENTS OMAHA'S OLD FAVORITES THE Grace Hayward CO. In four big productions. This Afternoon, Tonight, Monday Night, Howard Hall's Big Success. Slaves of Russia Tuesday Night, Wednesday Matinee and Night and Thursday, Sol Smith Russell's Peaceful Valley Friday Night and Saturday Matinee. Carmen Saturday and Sunday Matinee and Night. Reaping the Whirlwind Special scenery and effects with each production. 25-PEOPLE IN CAST-25. High Class Vaudeville between acts. PRICES—Matinees, 10c and 25c; nights, 10c, 20c, 30c, 50c. SPECIAL ANNOUNCEMENT: On Wednesday and Thursday evenings and Thursday afternoon, May 7 and 8, KATHRYN KIDDER will appear in a grand revival of "THE COUNTRY GIRL".

Orpheum Telephone 1531. Week Commencing Sun. Mat., April 27 Today 2:30—Tonight 8:15 Fanny Rice In "Surprises." James F. Kelly and Dorothy Kent In "Ginger Snap." Esther Fee, Far-Famed Instrumentalist. May De Sousa, The Charming Singer. La Puppe, Mechanical Doll. Hendrix and Prescott, Singers, Vocalists, Comedians. Primrose and M'Intyre, Black Face Comedians. The Kinodrome, New Moving Scenes. Prices, 10c, 25c, 50c.

Miaco's Trocadero Tel. 2809. MATINEE TODAY—10c AND 20c. Entire Week, Including Saturday Evening. High Rollers Extravaganza Co. Good, Exceptionally So; Presenting The Runaway Girls and McThunder's Blunders Indescribably pretty girls. Original music. Beauty and animation. OLIO: Dixon and Holmes, Character Impersonations. Howe and Scott, Hebrew Comedians. Dot Davenport, America's Comedienne. Verdier Sisters, Dancers. Pat White, Burlesque Comedian. Two shows daily—matinee, 2:15; night, 8:15. Telephone 2809 for an unusually clever show. AMUSEMENTS. BASE BALL VINTON STREET PARK. Peoria vs. Omaha. April 27, 28, 29, 30. Game closed at 3:45. Take South Omaha Cars—South. Mrs. Thomas J. Kelly, Soprano. Miss Nora McCabe, Contralto. Mr. McCravy, Tenor. Mr. Sisin, Bass. THE MADRIGAL QUARTETTE Engagements limited to funerals, Masonic rituals and musicales. Apply to THOMAS J. KELLY, Davidge Block. HERBERT H. ELLIOTT Teacher of Mandolin, Guitar & Banjo. 312 Range Bk., 18th and Harney Streets. Studio hours, 10 a. m. to 9 p. m., except Tuesdays and Fridays. Telephone B2946. BRASS BAND Instruments, Drums, Uniforms, Lows & Bells. "The World's Best" Instruments are now and here. 300 Broadway, Omaha, Neb. LUNCHON. FIFTY CENTS. SUNDAY 2:30 to 5 P. M. DINNER is a special Millard feature. J. E. MARKEE & SON, Props. 4 N. Davenport, Principal Clerk.

Amusements

Aside from Richard Mansfield there is perhaps no other theatrical star whose coming brings as much real pleasure and is looked forward to with as much eagerness by Omaha theater-goers as that of Maude Adams. In Miss Adams' case this desire may be whetted somewhat by the fact that instead of coming annually, as does Mr. Mansfield, she visits us only every other year, although were she to come oftener it is likely that the frequency of her visits would tend to increase her popularity rather than to diminish it. It is not surprising that her engagement last week was more largely attended than any other theatrical attraction that has been seen in Omaha this season. Considered from a financial standpoint it was a record-breaker for many seasons, the receipts far exceeding those of Viola Allen. Sir Henry Irving asked a dollar more for seats downstairs than did Miss Adams, yet there was but a very little difference in the receipts of these two attractions for a comparative number of performances. When one stops to consider the matter it is really a remarkable thing that a woman should be able to win such laurels on the stage as has this apparently frail little being in so short a space of time. Until four seasons ago Maude Adams held the modest position of leading woman for John Drew. Since that time she has become a star and one of the best beloved and most admired women on the American stage. It would be a difficult matter for even an admirer of this wonderfully clever woman to give a logical answer to the question "What is there in Maude Adams that fascinates?" Surely it is not her beauty, for she is almost wholly without either beauty of face or figure. It is not her vivacity, for that she does not possess even in a limited degree. Neither is it her gracefulness, for she is far from being graceful on the stage and at times actually awkward. This is not to say anything seems to be in her acting rather than in her personality. She has the faculty of being able to lay bare to her auditors a wholesome soul; the charm that she exercises is innate and subtle, but rendered all the more forcible for the very reason that she arouses the audience's sympathy that is always the strongest. She enters into her part with all her soul, making it sweet, pathetic and droll as occasion demands. Her sudden charm in natural glances, beautiful smiles and piquant staccato of speech is bewitchingly exemplified.

The fact that John Drew, from whose company Maude Adams graduated into the position of a star, is to be the next theatrical personage of prominence to appear here brings to mind a story told by a well known manager of an equally well known star during the latter's appearance here recently, that is worth repeating, inasmuch as it shows the value of the opinion one person in the theatrical profession of another following the same calling. It seems Mr. Drew had a brilliant lady, who had been time included Miss Adams' leading lady, were billed to play in Utica, N. Y. It was shortly before Miss Adams left Mr. Drew's company to become a star. The press agent of Mr. Drew's company had failed to leave a sufficient number of cuts for the publisher of the program to print for the engagement. When Mr. Drew arrived at the theater he asked to see a program, thinking, of course, that his own picture would adorn the title page. When he found that one of Miss Adams' appeared there instead, the story goes that he put the program in his pocket and went to the manager of the theater, when the latter appeared he demanded to know why the picture of a "mediocre leading woman who did not draw a dollar to the theater" should be used instead of that of a star of his prominence. Of course explanations failed to satisfy Mr. Drew. Subsequently the events prove how poor his judgment of Miss Adams' ability, for today she occupies a position in the theatrical world of which Mr. Drew might well feel proud. Besides being a star with ability, she is conceded by theatrical managers throughout the country to be the best paying attraction on the road, capable of attracting more dollars in one performance than many others who pose as her superior can in two.

Miss Ellen Terry likes many things about America, and dislikes a few, according to the Dramatic Mirror, which says: "Miss Terry, at home in London, has expressed her satisfaction with her recent American tour, which was the same old story of perpetual kindness, the same old friends for twenty years, the same cities and the same people. She says that American people are always interesting and I enjoy them in the west especially. There was not a crumpled rosebud along the route except the dressing rooms in the theaters. English theaters are had enough in that respect, but the American are worse—no ventilation, no drainage—they are vile!" No doubt Miss Terry's criticisms are justified, but bad as many of our dressing rooms are there has been a marked improvement in the conditions that exist when Miss Terry first came to this country. Her letters are replete with references to state of affairs that formerly existed by protest and complaint. Miss Terry admits our quick way of doing things and our appreciation of art. "But," she says, "there is too much hurry in their art and too much of the day in consequence. The high form of art, in my mind, is the cathedral, and what cathedral was built in a day? They laid it stone by stone through the long, quiet years. They loved it, caressed it and gave it time. No everything must be done by lightning; chickens must be produced without being hatched; we want the trees with their constant change at the theater and good actors and actresses are 'resting' because novelty has become the rage."

While telling stories, here is one about Charles Frohman and Maude Adams which is not bad. It is told by the New York Times. When Maude Adams played "Quality Street" in Scranton, Pa., just before the production of the piece in New York, a modestly situated gentleman who occupied an end seat well back near the door was attracted by a usher, who handed him a telegram during one of the darkest scenes of the play, while Phoebe of the

HOTELS. HOTEL EMPIRE Broadway and 63d St. N. Y. City. Fireproof. Moderate Rates. Extensive Library. Orchestral Concerts Every Evening. All Cars Pass the Empire. Send for descriptive literature. W. JOHNSON QUINN, Proprietor. THE MILLARD 13th and Douglas Sts. OMAHA, NEB. FIRST CLASS CUISINE LUNCHON. FIFTY CENTS. SUNDAY 2:30 to 5 P. M. DINNER is a special Millard feature. J. E. MARKEE & SON, Props. 4 N. Davenport, Principal Clerk.

Charles in English history, it seems they can't read him off. E. Conouara and his wife, Annie Irish, are to be starred next season. They are to have comedies by Mrs. Madeline Lucette Foley, Mrs. Sarah Grand in collaboration with Charles Marlowe, and Mrs. Craigie (in collaboration with E. Bone). Annie Russell's play for next season will be Mrs. Hiley's "Miles and Men," now being so successfully played in London by Gertrude Elliott and Frances Robertson. It was written here with a view of Miss Russell playing the leading part in the "Columbia" which has just returned from London, where he went to superintend the production of "Ben Hur" at the Drury Lane theater, pays a high tribute to the skill of American theatrical mechanics and says that it takes no more men to handle "Ben Hur" in London than the force now engaged in handling the play at the Columbia.

Kirk La Shelle's four new plays for production next season are Elwyn Barron's "The Love of a Lady," Augustus Thomas' "The Love of the Miller," A. B. Hovey's "O'Kiki San" (a modern comedy of diplomatic circles in Washington) and Eugene Walcott's "Comrade in Arms." Mr. Barron wrote the "Romona," dramatization of the life of the Marquis de Lafayette. Mr. Hovey wrote "Josephine" for Rhea. The press agents are working themselves into a lather in order to appreciate the rest of the summer vacation. The master of the pen attached to Buffalo Bill's show says that he has been found in the manager's ranch. Lulu Glaser's man states she has been presented with a young lion. Edward Wallace-Hopper's agent tells how she lately whipped a gentleman chronicler, who slightly poisoned in eating fish. Central Park, and similar veracious statements in purpose, not differing in story are reported of other artists.

Musical That must be of the best kind is being more and more appreciated in Omaha is being proved by the immense audiences which are overflowing the largest church auditorium in Omaha on Sunday nights to hear the various schools of composers as represented by the "Historical Cycle of Composers," now in progress at the First Methodist Episcopal church. The gratifying part of the matter is that the programs are strictly educational, because thoroughly representative of the strongest men of each school. There has been no attempt to cater to a popular idea, nor to descend from a high ideal. And the people have come. The offertory has been generally good. And last, but not least, the daily and weekly press has given more than ordinary notice to the work. This is surely a combination strong enough to encourage further efforts along that line.

It was a wise Providence that placed the vocal ligaments in such a position that a person cannot easily find them with the naked eye (and a laryngoscope is not always available). There is more trouble caused by looking into one's mouth for throat troubles, lumps, bumps, mumps, etc., than there is by actual tonsillitis. I am inclined to believe that the honest throat specialist will agree with me that a fair percentage of cases coming to him, the result, direct or indirect, of worrying over and tinkering with the throat.

The singer should know how to "loosen" the throat, and how to keep it free and unlimited in its tone-coinage. But the teacher who simply says, "sing clear, now, just breathe easily, naturally, like baby," without first diagnosing the case sufficiently to ascertain the present cause of ease-absence, and without showing definitely, very definitely, the way to get rid of stiffness is simply fooling the pupil by the utterance of pretty but ineffectual platitudes. It is as though a violinist should sit at the window of his studio and repeat again and again to his pupil, "Just play with a loose wrist, my boy, that's what Ysaye does."

We all remember the old story of Edwin Forrest and the stage "sups" who, when asked by the famous actor why he did not repeat his lines in the way that Forrest showed him, gave the naive but forceful answer, "If I could say them the way you say them I wouldn't be acting here for \$4 a week." The story is as old as the first minstrel jokes, but 'twill serve. Could the pupil sing with an entire absence of effort, there would be the need of a teacher? But there is always, and there always will be, a multitude of unthinking people who will flock to the studio of the teacher who poses, struts, says "H'm-aw-yah," with a languid drawl, and says "Just do it naturally—just do it with ease." Alas! poor deluded would-be, have ye not read, have ye not discovered, have ye not ascertained that the ease of the actor, of the singer, of the orator, of the painter, of the sculptor, is the one art-pearl of great price, for which he or she has sold all his possessions—and then some. Ease is easy, but it's hard to get.

And while on this subject I may add that the easy, natural way of doing anything is the one which is arrived at by dint of hard work, not by trying to "move" with a sythe, but look out for your feet! Oh! the faddism and the fetishism of the age! As was once said by a great teacher to a very inquisitive but studious pupil near a certain well in Samaria, "Ye worship ye know not what!" There is, however, one enduring comfort for the earnest student, and that is the certain decay and phthisis of all fads. Each one plays his part and shuffles off—to make room for another, it is true—but each one makes it exit forever. They are parts of the play, but the dawn of a new era, or the first act usually becomes the vindicated hero in the last.

When discussing this subject of the wily teacher and the willing prey with a prominent pianist the other night he brought up the fact that we have no first-class music publishing house in Omaha or in any of the western cities that he knew of. We thought a good deal on the matter and reflected on the fact that western composers stand so little show with eastern publishers, while tons of drivel and elementary harmony-studies are published for eastern musicians (who have perhaps come from the west) under the names of songs, sonatas, etc. We were forced to the conclusion that the real reason is that the people of the west want their purchases to come from the east. They will not in very truth "stand up for the west."

Appropos to this, I heard some time ago of a man who would not purchase a most excellent musical instrument made in his own town. I think it was in Kansas, perhaps Missouri. No, he must needs send to New York for an instrument, and when it came, lo, and behold, it bore the name of his fellow merchant in his own town. It was one of the best in the New York market. Miss Bella Robinson gave recently a very interesting series of piano recitals at her studio. Mrs. Cudahy sang at each of them. Mr. W. B. Graham, choirmaster of Trinity Methodist church, announces a series of musical recitals at that church, beginning tonight. The choir will be assisted by Miss Luella Allen's orchestra. Mr. W. L. Thickstun has been presenting some interesting musical programs at the First Congregational church. Mr. J. H. Simms, organist of All Saints church, will assist at the French program of the Composers' cycle at the First Methodist Episcopal church tonight. Paderewski, I am told confidentially by an outsider, said some nice things to Mr. Joseph Gahn recently about the latter's songs. I am glad to see that they have found place on many eastern programs. Mr. Sigmund Landsberg will present a most attractive recital by advanced pupils in the early part of next month. Mr. W. W. Hinshaw of Chicago is doing much to popularize grand opera. His School of Acting in Chicago he has sent many singers to the English grand opera companies. There is a chance for great work along this line. I see that Homer Moore is developing a similar project in St. Louis. Mrs. Manlove will have charge of the program tomorrow at the Woman's club. It will begin at 1:30 p. m. She will have the assistance of Miss Corinne Paulson, Mrs. A. G. Edwards, Miss Cahill of Rochester, N. Y., Miss Cook, Mr. John Brown and Mrs. Howard Kennedy. The program ranges from Handel down to Sudds and our old friend and author, "Selected."

THOMAS J. KELLY. Marie Swanson, Harpist, 529 S. 15th St. GIRL SURPRISES THE JUDGE Exhibits Criminal Disposition More Hardened Than Ever Seen In Paris Court. (Copyright, 1902, by Press Publishing Co.) PARIS, April 26.—(New York World Cablegram—Special Telegram.)—The medical authorities are examining into the case of a little girl named Georgette Fabvre, 12 years old, the most hardened youthful criminal ever before a Paris court. After a dispute with a playmate she ran to her father's workshop, took a bottle of acid and deliberately threw it at her playmate. The boy dodged and another child was struck and fearfully injured. While the little one lay on the ground writing in agony Georgette locked the door, stuffed a handkerchief in the poor child's mouth and then danced around his body, watching him slowly burn to death. When arrested she said: "I intended the acid for the other boy, who angered me, but Francis being in the way he got the punishment instead. It was all the same to me, though; I enjoyed his agony as much as if it had been the other." The judge was so astonished he ordered Georgette placed under the care of physicians to ascertain whether she is a born criminal. If that be the case Georgette will be locked up for life. MONEY OF BENEFIT TO OTHERS Millions Left by Recluse Goes to Aid of People in His Native Town in Scotland. (Copyright, 1902, by Press Publishing Co.) EDINBURGH, April 26.—(New York World Cablegram—Special Telegram.)—Chicago Smith's native town of Elgin, Scotland, is benefiting hugely from his millions, which fell to Colonel Cooper, a local lawyer, who married his adopted daughter, George, nicknamed "Chicago" Smith, died a few years ago at the Reform club in London, where he had lived in a single bedroom as a recluse for forty years. His estate paid \$4,500,000 duty to the British exchequer. Colonel Cooper is giving as a coronation present \$500 to every one in his service. He paid the whole expense of sending 250 local Imperial yeomen to the war and insured the life of every soldier in the Seaforth Highlanders for \$500 for the benefit of relatives. He is as uncontentious as the man whose millions he inherited, having in no way altered his comparatively modest way of life since he became a millionaire. Trouble Begins

Trouble begins with the back, 'Tis the first symptom of kidney ills. The aches and pains of a bad back Are the kidneys' call for help, Neglect the warning, Urinary disorders—diabetes—Bright's disease. Quickly follow. Doan's Kidney Pills A remedy for kidneys only. Will cure every kidney ill. Any bladder trouble. Endorsed by Omaha people. Mr. J. Flick of 1008 Cass street, says: "Doan's Kidney Pills are the best remedy I ever used for kidney complaints. A friend of mine recommended them to me and I procured them at Kuhn & Co.'s drug store. I was troubled for several years with sharp pains when stooping and the frequent secretion of the kidney secretions, especially at night, caused me much misery. Doan's Kidney Pills gave me complete satisfaction. They are so mild you hardly know you are taking them, yet they cure. I have advised friends to use them and in all cases good results were obtained."

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You can secure any of these square piano bargains on extremely easy terms; a small cash payment and from \$1 to \$3 per month will be accepted. Some of these pianos are actually worth three times the price we are asking.

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