ABOUT PLAYS PLAYERS AND PLAYHOUSES

Last week was an uninterrupted round of pleasure for the "plain people" at the Boyd. Beginning with "Ole Olson" on Sunday night and ending with "The Fatal Wedding" on Saturday night, the seven days comprised, through means of extra matinees, twelve performances, and the list included "Happy Hooligan," "The Irish Pawnbrokers" and "The Two Orphans," as well as the opening and closing attractions. This is certainly a busy time, and an "irresistible" lot of plays. And, as an evidence of what The Bee said about prosperity last week, all of them did good business, except Kate Claxton, who for some reason was neglected by the public. Neither of the five presented anything worthy of remembrance. At the Orpheum an uncommonly well-balanced bill, which had several decided novelties, drew the liberal patronage that has been the rule at that house this season.

In a recent interview Joseph Jefferson said: "The theater is a place where, of recent years, you are invited to take pleasure in witnessing the writhings and gasps and all the tumid, explosive ugliness of hysteria. A woman with swollen face and disheveled hair is seized with spasms of erotomania or violent grief. She grovels at a man's feet or hugs him to her breast like a wild beast. And when the actress has thus wallowed and bellowed and panted and almost worked herself into the actual throes of the frenzy she depicts the pit 'rises' at her and the gallery cheers until it is hoarse. * * * The be-all and end-all * * * is hysteric frenzy. * * * As Schiller said, and I agree with him, the aim of all art, even of the most poignant tragedy, is joy. But for all this I believe the theater is steadily improving. Erotic plays are not so popular as they once were and the public is turning to the best that there is in the drama."

Mr. Jefferson puts the case a little strongly, but if the good old man, whose life has been of late years an unruffled stream of delight for himself and his admirers, many of whom regret exceedingly that advancing age has necessitated a contraction of his orbit until it now encircles but a small portion of the fair expanse that was once his, and only a few of the thousands who still take pleasure in sounding his praise, if he is moved to such an outburst of protest, how do those of us who have had to endure the affliction of which he complains, but which he has, happily, escaped, feel about it? Has not our patience been sorely tried, too, and have we not been denied the solace that we might have found in the somnolent philosophy of the vagabond hunter of Falling Waters, or the bumptious pusillanimity (if that expression may be permitted) of one Robert Acres, sometimes referred to as "Fighting Bob," or the pedantic lucubrations of the eminent Dr. Pangloss, whose titular initials when arrayed on his card so aptly described his condition in relation to society? Mankind suffers much because there is but one Jefferson, and not enough of him any more to go around.

But there are good comedies on the stage and good comedians to act them, both male and female, and candor inclines one to dispute the gloomy view Mr. Jefferson takes of the situation. It is true that certain actresses have made their way to fame by pursuing methods that resembled in many particulars the exaggerated description he gives of the "emotional" actress. These are only a few, though, and for the most part the women who have in recent years succeeded on the stage have been those who were as adept at compelling laughters as tears, and who sought rather to bring smiles than sorrow to the heart. Nearly all of the problem plays, the earlier ones at least, were tinged with a vein of ironical humor that nearly defeated the end for which they were written—that is, the end the author always paraded when called on for a defense of his work—by turning into ridicule some themes that less gifted people than the authors referred to might have considered worthy of serious treatment. This same cynicism, which is a feature of our twentieth century enlightenment, tinctures comedy and tragedy alike, so that we have been taught to laugh at situations that would in earlier times of Mr. Jefferson's experience have moved people to tears. It is not at all improbable that Mr. Jefferson's triumph of pathos, "Und are we den so soon forgotten when we are gone," would elicit a guffaw were he to reduce his admission prices so that the theater might be filled with any but the elect. The condition is not a permanent one, but rather a manifestation of the evolution of the theater. Modern thought has turned into broader channels in all directions, and the theater has profited thereby. At no other time in history have the men and women who make up the army of actors enjoyed the social position they now not only hold but command. At no time has the profession been looked upon so favorably by all classes of people, and at no time has it been so worthy in its personnel. That it still contains some objectionable members is not to be wondered at, for each element of society suffers in the same regard, simply because humanity has not yet attained perfection. Mr. Jefferson has brought much credit to the guild by his ability as an actor, and the probity and simplicity of his private life, but he is not the only actor who has thus honored his profession. And that this is so is due to the actors themselves.

Mr. William Winter in the New York Tribune prints the following, which ought to hold the Ibsenites for a little while:

According to Aubrey, the antiquary, whom Oldbuck mentions as an experienced ghost-seer, the spectral custom is to vanish with "a curious perfume and a melodious twang." In the luxurious appearance and disappearance of the Ibsen ghosts, which occurred yesterday afternoon at the Manhattan theater, before a small and sad assemblage, chiefly female, the melodious twang was duly furnished by Miss Mary Shaw, and the curious perfume—as of a decaying rat in a dark cellar—was liberally provided by Father Ibsen's play. Miss Mary Shaw, who has long been known as an actress of some talent and much vigor, takes a more serious view of herself than anybody else is likely ever to take, and in the presence of a theme so tremendous the merely mortal observer pauses with natural awe. The purpose of this disciple of Ibsen, according to her published proclamation, is "to educate the public palate up to an appreciation of mankind's real inconsistency," and to make the drama "an engrossing form of instruction in the vital truths of life"—those vital truths being that "the world is a sordid, narrow-minded, pinchbeck little world;" that society wears "a grinning mask" to cover a state of seething corruption; that the weakness of humanity has never, till the arrival of Miss Shaw, been fully comprehended; that under the surface of things there are "awful facts;" and that "truth," when "naked" (as, of course, it never is, and never was, except in the plays of Ibsen), is "a horrible, distorted Hyde, which reflects perfectly the immutable course of nature." Such a purpose of instructive benevolence—so fresh, so original and likely, when prosperous, to diffuse so much comfort—can only be viewed with the homage of boundless acceptance. "Damn everything," said Charles Mathews, to the English humorist, Arthur Sketchley—who was blessed with the inveterate habit of universal condemnation—"damn everything and everybody; have done with it, and let's go to breakfast."

Upon Miss Shaw's reformatory crusade—which, probably, will occupy at least two or three weeks of her attention—further remark might only disturb an appropriate mood of sympathetic and submissive concurrence. With Miss Shaw as "the wifely woman" laboring "to educate the public palate," and Mrs. Patrick Campbell, as "the false wife" "striving after a harmonious whole," dramatic results are likely to ensue, in the course of time. Meanwhile, since this world, with all its faults, is the best world that the human race possesses, and the only one of which it feels moderately well assured, an humble hope might be whispered that these moral iconoclasts will advance with a merciful moderation, in their great task of smashing it to set it right. Even Father Ibsen might object to the precipitate arrival of that heaven upon earth in which everybody would see everybody else as a foul contamination, and the office of the censor destroyed. For the thing in which this Norwegian bard revels is disease. The "ghosts" about which he has tried to make a play are the taints, physical and moral, of hereditary scrofula (or something worse), and the design he has harbored, in portraying them, is one of admonition as to marriage. Almost all of this writer's productions, indeed, are clinical; and it is not difficult to see that when the whole human race takes to the business of searching for microbes the bard of bacteria will find his occupation gone.

Dorothy Morton, who plays the part of Mrs. Crocker, the breezy widow in "The Prince of Pilsen," is nothing if not practical. During the engagement of the company in Kansas City, after finishing a lot of western one night stands, Miss Morton hit upon a novel idea. Calling the female members of the company together, she said, "Girls, I am going to have a cleaning day, and I invite you all to join me in a Turkish bath." Miss Morton said she had the time of her life. A well known hotel proprietor had arranged to turn the bath over to the women at 11 o'clock. Sure enough, at 11 the American girls filed into the hotel, and at 1 o'clock luncheon was served. "I had the cots all numbered and little signs painted over each one with a stanza of comedy poetry, some read as follows:

Here rests Diamond Donner,
Nice and clean and new,
After lots of soap and water
She sparkles just like she used to do.

Here's to Polly Cuzman,
With her hot-time revery;
I am from gay old 'Frisco,
Turn on the steam, make it hot for me.

Who's that resting on number four?
Mable Spencer, can it be;
I don't know how you girls feel,
But it's taken ten pounds off me.

Why, Jeanette, I wouldn't know you;
What's that you say?
Keep it dark, don't tell the manager;
I feel so fine I could faint away.

Who's that away over in the corner?
Little Lillian Coleman, you say,
Writing a letter to Mr. Pixley,
Please put a Turkish bath in the play.

"These are only a few of the verses. Well," said Miss Morton, "we had a delightful time. We decided to sing the lullaby from 'Erminie' about 2 o'clock and go to sleep, but when I called 'ready' I found most of the girls had joined Morpheus and were snoring the 'Weepy, Creepy Widow' to ragtime. Thus ended one of the jolliest and cleanest nights of my life."

Coming Events.

Willard Simms, the comedian, dancer and singer, who enacted the funny role of the polite lunatic in "The Belle of New York" a season or so ago, will be seen as the leading comedian in the pot pourri of farce comedy known as "Pickings from Puck" at the Boyd this afternoon and tonight. The comedy is a reproduction of the funny characters that have been printed from time to time in Puck. Besides the dozen or more characters, a chorus of fifteen young women is carried and introduced in singing and dancing specialties and all sorts of intricate marches. Their ping pong dance is said to be very much of a novelty. Miss Katherine Lingard, the singing and dancing comedienne, is a valuable member of the company.

"The Princess Chic," a comic opera that has many friends and admirers in Omaha, will be seen at the Boyd Monday and Tuesday nights. A special matinee will be given Tuesday. A majority of its original company is in the cast. Joseph Miron, the original vagabond with the big basso voice, is in his old role, as are the two comedians who formerly worked with him. Vera Michelena, a daughter of the celebrated grand opera singer of that name, will sing the prima donna role. Beautiful Edna Floyd, well known with "The Bostonians" and later as the star with "The Cadet Girl," replacing Adele Richie, will sing the role of Estelle. Miss Floyd has the prettiest duet in the opera, the "Story Book" song. Manager Slocum of the company announces that he has the youngest and freshest voiced chorus in the profession.

Kyrle Bellew, the eminent English actor, will present his much-talked-of romantic drama, "A Gentleman of France," at the Boyd Wednesday and Thursday nights. In this drama, which follows the book very closely, occurs the most thrilling sword duel ever conceived on the stage. In this duel Mr. Bellew appears with six men and bests them.

In the fifth scene "the great fight on the staircase" occurs, wherein De Marsac retakes Mlle. de la Vire from the clutches of the king's enemies. This is one of the most dangerous scenes ever played on the stage and was accounted in New York the greatest stage fight ever seen in this country. In the sixth scene De Marsac takes Mlle. de la Vire to the meeting with Henry III, to whom she tells her story and expresses the policy of Navarre for the salvation of France. In the last scene of all Gaston reappears at the court of Navarre with Mlle. de la Vire, whose love he has finally won, as well as having accomplished his original mission. Through the death of Valois, Henry of Navarre has now become king of France. He loads the poor adventurer with riches and honors and bestows the hand of Mlle. de la Vire on him.

Le Roy, Talma and Bosco, sensational and much talked about magicians, will head the list of eight diversified acts embraced in the Orpheum bill for the week beginning with a matinee this afternoon. Reports of their appearances elsewhere describe their illusions in terms of praise. Winona and Frank, the rifle experts, who made a pronounced "hit" at this theater last season, will be another of the cards of the not overdone kind. Their act is comparatively free from tricks and, probably more than any other seen here, rests on merit. "Opera in the Kitchen" will be the vehicle for Arnim and Wagner, which furnishes them an opportunity for the display of their vocal talents. Melville and Conway will furnish a bit of their unique fun-making. Formerly Melville was principal clown in "Superba" and other successful spectacles. The popular character vocalist, Maud McIntyre, is among those requiring little introduction, as most vaudeville patrons are familiar with her work. Singing and dancing are the salient features of the specialty of Hedrix and Prescott. Miss Prescott is a very pretty young woman with a wealth of hair vieing with that of the Sutherland sisters. Kartelli, the noted wire performer, will contribute a varied lot of difficult equilibristic feats. The kinodrome pictures will be entirely new. For the succeeding week, beginning Sunday, February 8, the "Orpheum Road Show" will be the attraction.

The Chinese-English musical comedy, "San Toy," which enjoyed a long run at Daly's theater, London, and later at Daly's theater, New York, will be the offering Friday and Saturday matinee and night. The story of "San Toy" has to do with the troubles that befell a rich mandarin, who, in order to prevent his daughter from becoming a member of the emperor's household guards, brings her up as a boy and makes a public statement to the effect that he has no daughter. Through the operations of comic opera license only the daughters of the nobles are drawn upon to fill up the ranks of these guards, and San Toy is easily passed off as a boy, no one suspecting the deception except Captain "Bobby" Preston, the son of the English consul at that place. This young army officer is in love with the Chinese boy-girl, and is just about to elope with her when a summons comes from Pekin commanding the attendance of the mandarin and his suite before the emperor. The fact that he had deceived his emperor in regard to San Toy is revealed and summary methods are about to be resorted to when the emperor suddenly relents and permits her to marry the Englishman, who has, of course, followed her to the capital. The company presenting "San Toy" remains much the same as when it was last seen at Daly's in New York, among its members being Samuel Collins, George K. Fortescue, Hobart Smock, Sarony Lambert, Nagle Barry, Joseph Cauto, Isabel Hall, Nellie Lynch, Norah Lambert and a large chorus. The costuming of "San Toy" will be found as being particularly effective, many of the costumes having been imported from China.

Gossip from Stageland.

Minnie Tittle Brune has recovered from her attack of typhoid fever and is again on the road with "Unorna." She was to have appeared in Omaha in November, but will not now be seen here until near the end of the season.

A benefit for Clara Morris is being arranged to relieve her from the threatened foreclosure of a mortgage on her home. Miss Morris has been very ill of late, but last reports were that she was showing great improvement.

Ada Rehan has announced her intention of selling the Daly collection of scenery, costumes and the like, used in many of the productions that made the fame of Augustin Daly. She will retain some of the more costly relics and bric-a-brac.

Martin Beck, secretary and general manager of the Orpheum Circuit company, was in Omaha a short time Friday, going on to Fremont, where he joined the Orpheum road show. He will visit Kansas City with the attraction, it playing there this week.

The recent benefit performance of the Eagles, held at the New York theater, broke all records of such affairs, netting over $14,000. Gallery seats brought as high as $30, and $500 was paid for a box. Almost without exception the most prominent theatrical people in New York either participated or attended.

A bill to regulate the size of dressing rooms was last week introduced in the New York legislature at Albany by Assemblyman Hinson. The measure provides that the rooms shall each be eight feet wide, ten feet long and nine feet high, and that the gas jets shall be properly screened. The bill provides that factory inspectors are to see that the law is enforced.

Blanche Walsh has temporarily given up "The Daughter of Hamilcar" and will create the role of Masiova in Tolstoi's "Resurrection," the new Wagenhals & Kemper production, which is to be put on at the Victoria theater, New York, on February 16. At the end of the "Resurrection" performance "The Daughter of Hamilcar" will be put on for an unlimited run in New York.

E. H. Sothern gave on Tuesday a special matinee of "Hamlet" at which many prominent people were present. Among these were Julia Marlowe, Blanche Bates, Bijou Fernandez, Lotta Linthicum, Hyperia Prynne, Mrs. Kirk La Shelle, Mrs. Frank McKee, May Robson, Charles Richman, E. M. Holland, Robert Harries, Paul Kester, Fritz Williams and several members of the Twelfth Night club.

Baby Josephine, a winsome 7-year-old actress, the only child of the eldest of the Payton sisters, who was frightfully burned on January 12 while the company was playing at Chattanooga, Tenn., and died on the following morning, was a clever and dainty little actress and was well known throughthe country, for she had played in Canada, Mexico, nearly every state in the union, and had made seven trips along the Pacific coast.

Word from Salt Like is to the effect that the second production of "Corianton" closed there to business almost as successful as the first. A new star was developed by the play, Miss Vigoreux, who was to have taken the part of Zoan Ze Isobel, having been taken ill and the work falling unexpectedly to Miss Helen Boyer, who had been cast for Rella. Miss Boyer's work in the leading roll was so good that the manager allowed her to continue in it to the end of the Salt Lake engagement.

Howard Kyle, who presented the Clyde Fitch play of "Nathan Hale" at the Boyd last season, had an unpleasant experience recently when he was refused permission to present his piece in Guelph, Ont. It seems that the Canadians, too, have patriotic feelings, and they felt that the piece does not do the British justice, so they refused to let it be put on. Mr. Kyle returned immediately with his company to the United States, and in the future will not undertake to enlighten John Bull on American history from a Yankee standpoint.

ECHOES OF THE ANTE ROOM

Masons of the Scottish Rite are looking forward to one of the largest reunions in the history of the order in Nebraska this spring, when the degrees from the fourth to the thirty-second will be conferred upon candidates. During the winter the blue lodges have been very active in all parts of the state and the number of persons eligible for the advanced degrees is greater than ever before. Many have already signified their intention of making application, so that a large reunion is assured, while if the number which usually comes in at a later time is received this year in proportion to former years, the number of candidates will be beyond the former hopes of the members. At a reunion recently held at Hastings a number of candidates were advanced to the fourteenth degree and a number of them will take the higher degrees at the Omaha reunion.

Ezra Millard canton, Patriarchs Militant, gave a ball last week, which was attended by a large number of the members of the order and their friends.

A new camp of the Woodmen of the World is being organized and probably will be chartered during the month.

With Dr. W. M. Dorward as chief, Mecca court, Tribe of Ben Hur, which meets each Friday in The Bee building, has started out to break all previous records in increasing membership. At its last meeting a large number of candidates were initiated.

Banner lodge, Fraternal Union of America, gave a high five party Thursday.

One of the events of the season was a dress ball given on Monday night at Washington hall by the members of Omaha lodge No. 1, Bankers' Union of the World, in celebration of the fourth anniversary of the lodge, with some 300 in attendance. The notable feature of the evening was the minuet in colonial costume danced by Frank L. Weaver with Miss Leo Landmesser, W. N. Giller with Mrs. Myrtle Althouse, Mr. and Mrs. P. Besen, Mr. E. Syfert with Miss Fannie Patterson, and Will O'Donnell with Miss Anna Dietz, Master Charles Althouse and little Miss Elsie Lomatch acting as pages. The grand march was led by the minuet dancers, followed by Supreme President Dr. E. C. Spinney with Mrs. Spinney, Dr. Albert Fensch, grand secretary of the state, with Supreme Correspondent Miss M. Burdock, Supreme Physician Dr. R. S. Anglin and lady, and other notables of the order.

Fraternal lodge, Bankers' Union of the World, had a banquet at the Windsor hotel last week, at which seventy-five people were present. L. C. Hopper was toastmaster and toasts were responded to by F. L. Weaver and L. H. Packard. Dancing concluded the meeting.

MUSIC AND MUSICIANS

In pursuance of the theme announced last week, let us read together, this morning, the following translation of the famous Heine song, "Am Meer" (by the sea), music by Schubert, which is found published by G. Schirmer, New York, publ. No. 6533. This is "Poems One Ought to Forget. No. 2:

I.
Before us glanc'd the wide-spread sea,
With eve's last rays invested,
We set in the desolate fishing-hut
Alone and silently rested.

II.
The mist arose, the waters heav'd,
Around us the sea-gull flying
I gaz'd upon thy beauteous eyes,
Sweet one, I saw thee crying.

III.
The tears fell fast on thy darling hand,
And low beside thee kneeling,
From that white hand I sipp'd away
The tear-drops o'er it stealing.

IV.
With fatal longing consum'd from that hour,
My soul and body wasted;
They had, alas! a pois'nous pow'r,
Those feverish tears I tasted.

In view of the fact that the same song has been published since by other firms, and also, I believe by Schirmer, to an exquisite translation beginning, "Beneath the evening's last sweet smile," the foregoing will prove interesting.

Incidentally, the latter mentioned translation can be improved by changing the last line to read, "My heart from peace doth sever," instead of "dissevered." It then rhymes with "never" in a preceding line. This hint is given, cheerfully and gratuitously, to those who love as I do that dear old song of Heine and Schubert, the David and Jonathan, if you wish, of modern psalmody.

It is refreshing in these days of turtle-dove criticism to read an occasional bit, like this, which I have clipped from a leading New York paper. I commend it to Chicago critics, and others all over the country.

Speaking of a production of "Siegfried" at the Metropolitan recently, Mr. Elmblad, as Fafner, the giant-dragon, received this little touching tribute: "The big basso sang through his megaphone in a voice of megaphonious character. He was a burly dragon and he died full of days and honors. The property monster which appeared to the eye was not a very terrifying 'beast,' but a somewhat disconsolate and way-worn 'worm.' His steam was so low as to suggest that his engineering department had been affected by the coal famine."

I suppose every writer on musical or other matters has met with that class of readers who try to read everything but what was written, who try to distort a man's text and refuse to believe that he wrote exactly what he wanted to write. A very recent example of this occurred in connection with this column, which was too absurd to notice further. But this column has ofttimes been seriously misconstrued, and harmfully so, to the local cause of music at times, for interest anent band concert programs, etc., by persons who are so infinitely better able to judge my intentions than I am. So as you, my brother, may be bored by the same smart ones who help you to express yourself, I want to share with you a sentence, for your comfort, from "Nonsense Anthology," by Carolyn Wells, a new book just out.

You remember the Edward Lear who wrote "The Owl and the Pussy Cat" and hosts of others, and Lewis Carroll, with his "Jabberwocky" absurdest of absurdities and his "She's all my fancy painted him." Here is what Carolyn Wells says in her preface: "Both Lear and Carroll suffered from the undiscerning critics who persisted in seeing in their nonsense a hidden meaning, a cynical, political, or other intent, veiled under the apparent foolery. Lear takes occasion to deny this in the preface to one of his books and asserts not only that his rhymes and pictures have no symbolical meaning, but that he 'took more care than might be supposed to make the subjects incapable of such misinterpretation.' Likewise 'Jabberwocky' was declared by one critic to be translation from the German, and by others its originality was doubted. The truth is that it was written by Lewis Carroll at an evening party; it was quite impromptu and no ulterior meaning was intended."

Verily, it is unsafe to say a nonsensical thing once in a while, lest the wicked make it a snare unto themselves to catch the righteous.

Let him who would indulge in a printed jest furnish detailed plan and specifications therewith.

Meanwhile a little nonsense once in a while seasons things. Truly "there is a time to laugh," saith the wise man. Tormented be he who stoppeth to analyze a laugh!

The first of the Lenten musicales will be given on Saturday, February 28, at 4 p. m. Mrs. Genevieve Clark Wilson will be the attraction. The course is a very strong one and will prove interesting. The fair sex has been well represented amongst the soloists, two gentlemen, however, being included. At the closing concert the Monday before Palm Sunday the May Festival Choir will sing. In conjunction with this program two soloists will appear who are the joint selection of the Lenten musicale committee and the director of the May Festival. As the choir will occupy the rear gallery and most of the side galleries of the Kountze Memorial church, subscribers using the downstairs seats, thereby leaving little for sale, and as all the other programs will be in the hands of eminent artists (I have the list before me, but not for publication), it would be advisable to purchase the "season ticket" at once, admitting to all five concerts.

Mr. Joseph Gahm has just sent me a copy of his "Lullaby," which was sung here by Miss Mary Munchhoff. It is a beautiful song for a high voice and Miss Munchhoff is winning praises through its agency. The Boston papers, of which I have seen copies, have accorded it unstinted commendation, mentioning it together with a Schubert or Schumann song, as "the gems," etc.

Mr. Landsberg is meeting with much encouragement in his compositions. He is daily expecting further news from his violin "Elegie," which was accepted some weeks ago by the famous house of Breitkopf and Haertel. He has also had a charming song, "A Rose Lyric," published by the Hatch Music company, Philadelphia.

The ladies of the St. Mary's Avenue Congregational church have engaged Mr. and Mrs. Thomas J. Kelly, Mrs. Allen P. Ely, and Mr. Charles Haverstock, for the presentation of Arthur Whiting's song-cycle "Florians," the words by Oliver Herreford, from "Overheard in a Garden." The song-cycle has been given in the musical centers of the east with great success. Miss Jessie Towne, a rare accompanist, will assist at the piano. So far as I know this will be Omaha's first hearing of the work.

It gives me great pleasure to record the success of Mrs. Ralph Henry Day, who made practically her first public appearance in Omaha, before the Woman's Club Musical department. Coming at a very busy studio hour, I was unable to hear Mrs. Day, but every pianist who heard her spoke most highly of her work, as interpreter, technician, improvisateur and temperamental musician. Mrs. Dale sang in place of Mrs. Sheets, who was indisposed. Mrs. Day is heartily welcomed by the musical people of the city.

The pupils of Mr. Kratz gave an interesting recital at the residence of Mr. Reuben Forbes, last Tuesday evening.

Omaha is well fixed now for musical correspondents, in connection with eastern musical journals: "Musical Courier," Mr. Joseph Gahm; "Concert Goer," Mr. Sigmund Landsberg; "Musical Leader," Mr. Charles Hawley Keefer.

THOMAS J. KELLY.

LIKE A KNIFE THRUST

Jabbing you in the back—
Impossible to move or bend without pain—
Only those who have suffered it know what backache really is—
And yet there is no need to suffer—
Sick kidneys are the trouble—and sick kidneys can be cured—
Are being cured right here in Omaha every day—

Doan's Kidney Pills

give the kidneys just the help they need—
Make them well and strong—
Cure the backache by taking away its cause.

OMAHA PROOF

Mr. C. G. Wiklund, 830 South 23d St., engineer at the Sheely building, says: "I first felt sharp pains across the small of my back. I thought nothing of it at the time, but it gradually grew worse, and the heat in the engine room during the day and the sudden change when I went out nights probably aggravated, if not caused, the trouble. I saw Doan's Kidney Pills advertised and got a box at Kuhn & Co.'s drug store, corner 15th and Douglas Sts. I did not take all of the box before the trouble disappeared."

Doan's Kidney Pills are for sale at all drug stores. 50c a Box—Foster-Milburn Co., Buffalo, N. Y.

AMUSEMENTS.

BOYD'S

Woodward & Burgess, Managers.

THIS AFTERNOON—TONIGHT
The Reigning Musical Success
"PICKINGS FROM PUCK"
Presenting the fashionable comedian, MR. WILLARD SIMMS. A musical dramatization of the famous comic magazine, Puck. Such girls! Such fun! Such music! Funniest musical comedy ever written.
PRICES—Matinee, 25c, 50c; Night, 25c, 50c, 75c.

MONDAY—TUESDAY NIGHTS
SPECIAL MATINEE TUESDAY
John P. Slocum Presents the Kirke La Shelle Comic Opera Company in the Elaborate Opera Comique
"THE PRINCESS CHIC"
With the brilliant and fascinating artists VERA MICHELENA in the title role, JOSEPH MIRON in his original creation of "Brevet," and a superb singing organization of
SIXTY—PEOPLE—SIXTY
PRICES—Matinee, 25c to $1; Night, 25c to $1.50.

WEDNESDAY AND THURSDAY
The Red Letter Dramatic Event. The Distinguished English Actor
KYRLE BELLEW
Presenting the Sensational New York Success—150 Nights on Broadway—Stanley Weyman's Brilliant Romance
A Gentleman of France
The original superb New York production. 70—GREAT NEW YORK CAST—70.
THE GREAT SENSATIONAL FIGHT ON THE STAIRS
PRICES—25c, 50c, $1. $1.50. Seats on sale.

FRIDAY—SATURDAY—SATURDAY MATINEE.
The Augustin Daly Musical Co. in Dainty, Tuneful
"SAN TOY"
First time in the west of the great Chinese-English musical play that has broken all records at Daly's Theater, London; at Daly's Theater, New York. The musical comedy of the season.
Company of 75—Augmented Orchestra.
Original New York production. The Daly Theater cast: Samuel Collins, Sarony Lambert, Nagle Barry, George K. Fortesque, Hobart Smock, Joseph Caoto, Isabel Hall, Nellie Lynch, Nora Lambert.
PRICES—Matinee, 25c to $1; Night; 25c to $1.50.

AMUSEMENTS.

ORRIGHTON
Orpheum
Telepnone 1531.

Week Commencing Sunday Mat. Feb. 1
TODAY 2:15—TONIGHT 8:15

LeRoy, Talma & Bosco
Monarchs of Magic.
Winona and Frank
Champion Rifle Shots of the World.
Arnim and Wagner
Presenting "Opera in the Kitchen."
Melville and Conway
Original Entertainers.
Maud McIntyre
Character Vocalist.
Hedrix and Prescott
Vocalists and Dancers.
Albert Kartelli
Phenomenal Equilibrist.
Kinodrome
New Moving Scenes.

Prices, 10c, 25c, 50c.
Special, Week Commencing Sun., Feb. 8
The Orpheum Road Show

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