ABOUT PLAYS PLAYERS AND PLAYHOUSES

Cancellations cut considerable figure in Omaha's theatrical history for last week. Principal among the promised things we didn't get was Blanche Walsh and her new play, "A Daughter of Hamilcar." Her tour was closed, as announced, two weeks ago in order that Miss Walsh might go to New York to begin rehearsals for the Tolstoi play, "Resurrection," which is soon to be put on. Messrs. Wagenhals & Kemper are ambitious to land their capable actress on a winner, and the friends of Miss Walsh in the west will be willing to wait for her if waiting will get her into a good play. She has been handicapped by a series of "dead ones" since she gave up the Sardou series and has been bitterly disappointed. Her "Hunt for Happiness" contains the germs of a strong play, but as presented here it showed the necessity of trimming that would amount to almost rewriting. Her Magdalene play was a strong one, but rather unhealthy in tone. When she left the management of Ben Stern for that of Wagenhals & Kemper the latter firm sought to put her on the road with a play good enough to be worthy of her undoubted talent. Stanislaus Stange was engaged to dramatize the Flaubert tale of "Salammbo" and turned his work out in sections, actually writing the last act first. The result was a disappointment. "A Daughter of Hamilcar" was given a production as lavish as money could purchase, but scenery doesn't make all of a play, and the piece has not brought the anticipated result. Now, in the Herview drama based on the Tolstoi story it is hoped that a proper vehicle has been secured. At any rate, the managers have booked a long engagement for their star in New York and have organized two road companies to take the piece into the "untrimmed" simultaneously.

What Omaha had in the way of amusement at the theaters during the week is scarcely worth speaking of. "Shore Acres" is still the delightful story of some simple New England lives, told plainly, and well worth the time of anyone who has not seen it, but it lacks the essentials of a strong drama and has also lost its novelty. "The Cowboy and the Lady" doesn't improve with age, and is just as crude and amateurish now as it was when Clyde Fitch turned it over to Nat Goodwin. It not only lacks finish, but has the fault general with the Fitch plays, that of being entirely superficial. At the Creighton-Orpheum the Orpheum Road show did the biggest week's business in the history of the house. This is not to be taken as an evidence that the bill is so much superior to the average of the house, for that is not the fact. It has no really remarkable feature, and is no better in its general aspect than the weekly offerings at the Orpheum. Conditions were such as to give it an advantage, and it reaped the benefit.

While this season's bookings at the Boyd have been good, and the cancellations very few, the promise for next season is already looming up big. One of the changes gives Mr. Burgess an immense lot of satisfaction. David Belasco, in arranging the western trip for Mrs. Carter, had her down for a week at the Willis Wood at Kansas City and had left Omaha out entirely. It was found impossible to arrange prior engagements so as to allow of the visit of "Du Barry" to Omaha during the present season. Some correspondence on the topic resulted in an arrangement whereby Mrs. Carter will not visit Kansas City this season, but will come for a week next fall, and will then spend a week in Omaha at the Boyd. This will be in September. Other things down for the early part of next season are a return of "Ben Hur," "The Silver Slipper" and "The Sleeping Beauty and the Beast," the great Klaw & Erlanger spectacular piece which has just been put on the road to make room for "Mr. Bluebeard" at the Knickerbocker.

"It's a waste of lather to shave an ass" said good old Sancho Panza, and many a man since has found it out. Frank Lea Short is one of the latest. He tried to teach New York people to appreciate art for art's sake, and is now busy figuring up just how far he is behind the fair procession. Mr. Short's plan of reviving the classics and giving them just as they were given in the Elizabethan days appealed to the students, but unfortunately, the students are not numerous or wealthy enough to support a theatrical venture, and the great common people of New York refused to be lured away from Broadway with its present wealth of illuminated nonsense to patronize anything that merely appealed to the studious. "The Wizard of Oz," "The Sultan of Sulu," "The Billionaire," "The Silver Slipper," "Florodora," "A Chinese Honeymoon," "Mr. Pickwick," and "Mr. Bluebeard" are a few of the things now "on Broadway" that have scenery and the people absolutely declined to turn from their gorgeous pictures to a contemplation of Shakespeare with printed signs hung up to designate whether it were a street in Padua or the tomb of the Capulets in which the action of the scene occurred. Mr. Short's experiment has not been without value; it has confirmed the claim of the managers, that scenery has as much to do with the success of a play as anything else. One doesn't like to come down from the attitude of worship due a great star and confess that with all his talent and ability he must yet depend on the scene painter and the property man, but this is true. It is merely a phase of the evolution of the theater. From no scenery at all we have finally reached the point where in the best of plays the scenery is of value to the star even as are the other accessories of costume and makeup that enable not only to assume the role but to actually present it. In not a few plays the scenery is more than anything else, and these are not all tank plays, either. Mr. Short has added to the cumulative evidence that New Yorkers are willing to take their art diluted, and has apparently satisfied himself of the value of scenery in a theater.

Another thing that escapes the attention of the modern play-goer is the element of stage management. Out in front the patron of the drama sees only the result, he knows nothing of the method, and too often he gives no thought to how the pleasing results are obtained. He may notice on the bill that Mr. So-and-so is stage director, but he doesn't worry himself about that. As a matter of fact, the value of the modern play depends to an unsuspected extent on the stage director. Particularly is this true of the "picture" pieces that are so popular. It may not be that the stage director has devised any of these, but to him is given their execution, and on him depends their success or failure. His duties comprise an infinitude of detail; he is not only required to have a highly developed sense of the artistic, but he must also have a full and complete grasp of the merely mechanical, and the infinitesimal and innumerable things that enter into the construction of the various pictures he is called on to present. His assistants are numerous, to be sure, but each has only his or her particular department to look after, while the stage director must look after all. With the development of this feature of the drama to the point it has now reached, where the ambitious manager will undertake to reproduce on the stage anything, no matter what, the stage director has also developed until he has come to be a really high grade specialist. It is his busy brain that works out the details of all the artistic conceptions of author and manager, and makes them presentable for the public, and it is his tireless energy that keeps them going night after night, without a hitch. He has to see to it that not only the star, but every other member of his company is in readiness at the beginning, not only of the play, but of each act; that the scenery is properly adjusted, that everything is in its proper place, that all the lights are working right, that not an article that will be needed during the act is misplaced, and finally, in the case of the musical productions, where there are big choruses, to see that the men and women are all in their right positions, not only for entrance, but in the line, so that they will make the correct appearance on the stage. He must know the score of the music as well as the director, must know every cue as well as the prompter, and know several hundred other things that neither musical director or prompter bother their heads about. After keeping track of an interminable list of things that are to be done or not done with the going up or coming down of each curtain, he is also required to direct and not infrequently invent or improve on methods for the presentation of songs, choruses and incidental scenes. Even where this latter accomplishment is not expected of him, he is far from being idle during the presentation of the play with which he happens to be connected.

Omaha people have been given some fine examples of what a stage manager can do for the success of a play during the present season. One of the best, probably the very best, was "The Little Duchess." Mr. George T. Marion, who, besides taking one of the leading comedy parts in the cast, is stage director for the company, is a veteran, and naturally would be expected to make much of the material at his hand. But the precision with which everything moves in the time the curtain is up is not more remarkable than some of the innovations offered in the way of "business." One of these is the entrance of chorus in response to a recall. Very minor matter, but decidedly effective, when once you stop to think of it. Instead of crowding on the stage as if anxious to get back to sing again, the Anna Held chorus girls are trained to enter decorously, demurely, and almost unobtrusively, so that the audience hardly realizes that they are coming back until the picture has been formed again. Several other decidedly effective bits of stage direction are shown in the same piece. In "The Prince of Pilsen" we were given another excellent illustration of what good stage management can do to help out the words and music of a piece. In the first act of Williams & Walker's farce comedy the influence of the stage manager is shown in the departure from what has been tradition in the way of street scenes. After the ensemble has dispersed and the stage is left to the occupancy of the principals of the cast, the effect of a street scene is maintained by the constant passing and repassing of people on the several errands that would call them out in actual life. It isn't much, but it adds greatly to the effectiveness of the scene. The next time you go to a play, watch for some evidence of the stage director's presence, and you will likely be surprised that you never before thought of him as such an important part of the company.

Coming Events.

The Black Patti Troubadours, headed by the acknowledged greatest songster of her race, Black Patti, will be seen at the Boyd this afternoon and tonight. The aggregation is said to be better this season than ever before. There are forty people in the company, which includes at least a score of specialty performers.

The stage scheme of the Troubadours consists of a medley of comedy, vaudeville and opera bouffe. The opening skit is called "Darktown's Circus Day," in which the entire company's forces are afforded full scope for their talents. The vaudeville which follows is of high standard and all the performers take part. The "Festival of Parisian Melody," which occupies the final half hour of the performance, serves to introduce Black Patti and the singing forces in a most attractive stage scheme.

No announcement of a coming theatrical event has carried with it so much interest as that pertains to the visit of William Gillette in "Sherlock Holmes" at Boyd's, which opens Thursday for three nights and a matinee. This visit will be Mr. Gillette's first and last appearance in Omaha in this play. It ran at Henry Irving's Lyceum theater, London, for an entire season, where it made a tremendous success. It ran for an entire season in New York and for an entire season in five of the biggest cities of the east. The play was prepared for the stage by Mr. Gillette himself from Conan Doyle's great story. While Mr. Gillette's dramatization follows closely Mr. Doyle's novel, the main incidents of the play centers about a hitherto unpublished episode in the career of the great detective, Holmes. The first act shows a drawing room at the Larabee home. The second act is in two scenes, the first being Prof. Moriarity's underground office and the second Sherlock Holmes' apartments. Act three shows the Stepney gas chamber. The piece closes in Dr. Watson's office and laboratory. Because of the necessity for absolute darkness throughout the action of the play in order to make the many shifts of scenery and the weird transitions of situations. Every window, door and transom in the theater will be heavily masked. The windows of the front foyer will be masked and the main entrance door will not be opened during the action of the piece. The curtain will be raised at 8 o'clock promptly and at 2 at the matinee. Mr. Gillette has an excellent supporting company. It includes Ida Conquest, the leading woman, well remembered here with the John Drew company; Ralph Delmore, Herbert Percy, Quinton McPherson, Harry McArdle, Miss Alida Cortelyou, a cousin of the president's secretary, and Miss Margaret Gordon.

Next week at the Boyd will be notable for the number of female stars it will present. Each of the three companies to appear is headed by a star of tried reputation. Of the three shows two are vehicles in which Miss Julia Marlowe at one time appeared. For the first four night Elizabeth Forbes in "Barbara Freitchie" will be the offering. Thursday night Rose Coghlan will be seen in "The Second Mrs. Tanqueray," and Friday and Saturday night Effie Ellsler will be seen in "When Knighthood Was in Flower."

At the Orpheum this afternoon and evening and for the ensuing week patrons of vaudeville will be entertained by some of the best known artists in this branch of theatricals and a number who make their initial appearance here, among them four from abroad. Will M. Cressey and Blanche Dayne return with a new sketch entitled "Bill Biffin's Baby," from Mr. Cressey's pen, which will be staged with special scenery. Like nearly everything he has given, it is cast in a quaint rural vein. Miss Edith Helena is a young woman who has created quite a sensation by her extraordinary range of voice, it being assorted. She reaches a note higher on the gamut than Ellen Beach Yaw and two notes higher than either Adaline Patti or Christine Nelson. Her repertoire includes that old favorite, "The Last Rose of Summer," and the humming of the intermezzo of "Cavalliere Rusticana" in imitation of a violin. Zazell and Vernon's specialty will be on the horizontal bars, intermixed with fun making. An instrumental music feature, with a touch of comedy will be contributed by Wood and Bates. The Livingstons are styled high-class society acrobats. There are three of them, two women and a man, who among their daring and difficult feats introduce those of their own origin, while Lizzie Wilson, the comedienne, will make the fourth of the initial bidders for local favor and to the element anxious for a change of faces the program will afford a liberal quantity. The kinodrome returns with entirely new moving pictures.

Ossip Gabrilowitsch, one of the greatest rising pianists of the gifted Slav race, will make his only appearance in Omaha Tuesday evening, February 17, at the Kountze Memorial church. Sale of seats at Mandelberg's jewelry store. Concert will begin promptly at 8 o'clock.

Gossip of Stageland.

Nat Goodwin will, it is said, appear as Nick Bottom in a spectacular production of "A Midsummer Night's Dream."

Ticket speculators are still occupying the attention of the people in the east. Honesty on the part of the managers will stop this quicker than any law.

Mascagni will not visit Cuba, but intends sailing for home early in the spring. It is not at all improbable that Pietro has had enough of the western hemisphere to last him the rest of his life.

In New York it is given out that DeWolf Hopper is negotiating for Beerbohm Tree's production of "The Merry Wives of Windsor." In the meantime "Mr. Pickwick" is a great success, and Hopper and his companions are winning much glory and coin on Broadway.

Wagenhals & Kempler are going into the "Resurrection" business strong, for they intend to organize three companies, one to be sent to New England, one to the south and one to the west to play the piece, while Blanche Walsh is held for the Broadway production.

Pixley & Luder's remarkable success, "The Prince of Pilsen," now on its way to New York City, broke the record for big business at the Century theater, St. Louis, last week by over $1,000. So great was the success of the piece that a second Sunday night was added by buying off the following attraction.

During a presentation of "The Three Musketeers" at Minneapolis last week one of the awkward supers stabbed Dick Ferris through the lip. A painful wound was inflicted, but Dick went on with the play. Frank Camp, while playing in "Monte Cristo" in San Francisco recently received a severe wound in the shoulder from a sword in the hands of Ralph Stuart. While Kyrle Bellew was playing in St. Louis just before coming to Omaha with "A Gentleman of France," he severely wounded his fencing master in the wrist during the fight on the stairs. The stage duel is rapidly becoming much nearer the real thing than the French duel.

A. M. Palmer is to be given a benefit in May at the Metropolitan opera house. Doesn't it seem the irony of fate that this man, who for nearly a generation was at the head of affairs theatrical, should now be reduced to the condition of a beneficiary, and that when the stage in all lines is so prosperous?

With forty-two high grade theaters in full operation and one soon to be opened, one might think New York well supplied, but announcements are made of at least four to be built during the present season, and on top of this the New York Central contemplates in connection with improvements to and around the Grand Central station the erection of a twenty-story building that will contain a department store and a theater.

Raymond Hitchcock of the "King Dodo" Opera company will play his original part in the London production of Pixley & Luder's comedy opera when Mr. H. W. Savage completes negotiations for a foreign tour of the piece. Strange as it may seem, impressario in Paris, Vienna, Berlin and London are anxious to represent translations of this work, and, stranger still, a manager of amusements in Japan has made overtures for the piece with a Japanese presentation in view.

The undoubted success of "Peggy From Paris," Henry W. Savage's latest George Ade comedy, is evidenced by the fact that the first week's business was the banner business of Mr. Savage's occupancy of the Studebaker. This piece reflects great credit not only upon George Ade, but upon William Lorraine, who has scored most emphatically with five musical numbers. They are: "Emmaline," "When He's Not Near," "Henry," "I Likes You, Lil, For Fair" and "Rare Old College Days."

The pretty wives of Sultan Ki-Ram, George Ade's comic opera prototype of the real "Sultan of Sulu," all of whom are western girls, now seeing New York for the first time, were chaperoned through Chinatown last week on the occasion of the beginning of the Chinese New Year. After the performance at Wallack's theater Frank Moulan, who plays the sultan, with Maude Lillian Berri, Blanche Ellingman and other members of the company, took the sultan's wives in a procession of carriages down to Pell street and gave them a picnic they will not soon forget. The girls joined in the procession and spent a large portion of their salaries for that week in fireworks and lanterns. Later there was a chop suey supper and the party disbanded at daylight singing, "It is no time for mirth or laughter; the cold, gray dawn of the morning after."

A. Y. Pearson, known throughout the length and breadth of the whole country as a successful manager, died at Phoenix, Ariz., on January 20 from consumption. Pearson began as an exploiter of "rep." companies about twenty years ago and drifted around the Great Lakes and finally out into the west. He secured control of the theater buildings at Deadwood and Rapid City during the boom days in the Black Hills, just prior to the advent of the railroad, and made a nice little bit of money, although the circuit proved a graveyard for a number of ambitious companies. From the Black Hills he went east and soon had several companies on the road, among them "The White Squadron," "A Midnight Alarm," "The Police Patrol" and "The Land of the Midnight Sun." He was a pioneer in the matter of expensive staging for mediocre or inferior plays and his ventures were uniformly successful. His rapidly failing health drove him to Los Angeles, where he became interested in ostrich farming. During 1898 he had a model ostrich farm on exhibition at the Transmississippi exposition. His wife, Kate Pearson, a well known actress, is left in control of his extensive property.

MUSIC AND MUSICIANS

The fact that the translation of famous songs, which have been running in this column, has attracted the attention of some readers, is proven by the last edition of the New York Musical Courier, in which the first one of the series is reprinted, with very courteous remarks by way of preface. The Bee feels, therefore, encouraged in the idea, and herewith presents its readers with "poems one ought to forget" No. 4. It is an English version by one James D. Trenor of the German song "Du Meiner Seele Schoenster Traum," music by Edward Lassen. Copyright, 1883, and published by G. Schirmer, New York.

Thou fairest vision of my soul,
Soul in my brightest visions blended
Thou heart to whom my weal's commended;
Thou weal such as no bodings dole.

Thou, oh my life's one sweetest lay,
Thou sweetest life my lays inspiring,
May lay and life rejoice untiring,
What to thy love I swed each day!

Thou my bright springtide's fragrant bloom
Thou spring my rich heart-bloom bestowing,
Thou star for me in heaven glowing,
My heaven thou that knows no gloom.

O, let me round thy brow afar,
The anreale (aureole?) of my love fashion,
My heaven thou, my spring, life's passion,
My weal, Oh, thou, my lay, my star.

I had a letter last week from Mr. Will T. Taber, for some time organist at the First Congregational church in this city, and he advises me that he is going to the Philippine islands immediately. Many are the friends of the well remembered organist, and while they will be interested in his success, it will be with feelings of regret that they will learn of his departure. Manila is a long way off and good organists are not so plentiful in this country that we can afford to deport or export them. Mr. Taber enclosed in his letter this list of choir rules, with the statement that he wished to leave some good advice before he took himself away to the othermost parts of the world.

As they may be of interest to choirmasters, I will here reproduce them:

CHOIR RULES.

This choir meets one evening a week for the following purposes:

To discuss politics, scandal or church affairs. To arrange socials, excursions, etc., and to flirt. N. B.—If there is any time not occupied in the foregoing manner, and the members feel so inclined, it might be desirable to have a little singing.

The practice shall commence at 7:30, or at such later time when a sufficient number of members shall be gathered together. Members are usually thought more of if they arrive late.

There is a small subscription payable, but should any member feel that the existence of the choir depends largely upon himself or herself, and that they should rather be paid than have to pay, no legal proceedings will be taken against that member in order to recover subscriptions due.

The membership of the choir is open to all ladies and gentlemen possessing good voices and being able to read simple music at sight. What exactly constitutes a good voice is undiscoverable, but it may be safely left to the judgment or opinion of intending members themselves. The question of reading at sight shall also be decided by intending members. They know best what they can do. They ought surely to be able to read simple music at sight if it is only simple enough. If there is any music that they cannot read, it is just because it is not simple enough.

Since the conductor's idea is to make the choir as large as possible, should any applicant lack one or both of these qualifications their admission to the choir will not be refused upon that account.

The choir shall consist of sopranos, altos, tenors and basses. All those ladies who cannot read music shall sing soprano, while those who can read music shall sing alto. Should any lady with a very high voice object to singing alto she is recommended to consult a voice specialist, who is almost certain to pronounce her a deep contralto with a faulty method of production. The tenors shall consist of as many fair gentlemen who do not mind straining their voices. All the gentlemen left over are requested to sing bass.

Copies of the music in rehearsal may be had in either the sol-fa or staff notation. Those who understand neither should be very particular to get copies in the staff. Why they should do so is not known, but this is usually made a great point of.

No notice should be taken of the conductor. Do not trouble to look at his beat—he should tap. What your next-door neighbor is saying is sure to be of greater interest to you. The conductor is always delighted when a cue is taken up too soon; it shows the choir to be in earnest. On the other hand, if a cue is taken up too late, well, better late than never.

The conductor is always pleased to receive advice from individual members of the choir whenever they have any that they find no use for themselves. He likes to receive hints as to choir management, suggestions as to tempo and expression, and is glad to be instructed in the elements of musical grammar. If you think that he has made a mistake do not hesitate to tell him so.

The choir are expected to provide their own voice lozenges and other sweetmeats, and to pass them around during the singing. The conductor never minds if the choir leaving off—if he knows that they are sucking acid drops or brandy balls.

Any member who feels insulted is entitled to resign. N. B.—It is pretty safe, as the offending parties, including the conductor and assistant, are sure to apologize and beg of the member to return.

As the choir is a voluntary one, should a feeling exist that its services are not properly appreciated it should go on strike.

The basses are at liberty to sing tenor if they feel that their extensive compass is not duly recognized. He must be a poor worm of a bass who could not sing tenor if he liked."

The members of the choir should not make grimaces or unduly contort their countenances during the performance of part songs, etc. This is a privilege reserved exclusively for soloists.

The announcement comes to me from the committee in charge of the Lenten musicales that owing to a protracted illness, Mrs. Genevieve Clark Wilson will not be able to appear at the first musicale of the series, February 23. The committee is fortunate, however, in being able to announce for that date Miss Helen Buckley of Chicago, who will give a song recital. The appearance of Miss Buckley will be a great pleasure to her auditors, for she is a well-proved artiste, with a very pleasing voice, abundant evidence of good schooling and an intelligent musical conception. She is a singer of depth and earnestness and she has filled many prominent engagements, not the least being her appearances in connection with the Apollo club of Chicago at frequent concerts. Those who remember the concerts of the Transmissisippi exposition will not forget the beautiful work done by Miss Buckley in the Apollo club afternoon concert, when she sang the soprano part of the "Swan and Skylark" (Goring-Thomas).

Mr. Simms of All Saints', who has done some valiant work in that church, as director of music and organiser of the successful Sunday afternoon musical, "Vespers," at that church, has now in rehearsal some excellent things in the way of church anthems, service music, etc., by Mr. Coleridge-Taylor, author of "Hiawatha" music. He describes the music as being full of interest and original, somewhat reminiscent of "Hiawatha" in spots, and again, in other ways, almost modeled after the purest English cathedral style as exemplified by such men as Sir Henry Smart.

The Mendelssohn quartet, consisting of Messrs. Wheeler, Hazelton, Haverstock and Andrews, is now a permanent feature of All Saints' choir. They will sing this afternoon.

In response to a number of queries with regard to what Mrs. William Spencer Crosby, the Wagnerian lecturer, will do and say at the lectures arranged for Monday and Tuesday evenings, February 23 and 24, at the Woman's club, I have asked one of the prominent club women for an idea on the subject, and this is in brief her answer:

"Mrs. Crosby, by careful investigation and long study of the Wagner music dramas, is able to convey to others a knowledge of the composer's methods in his works and to unfold the details of his scheme, revealing the natural laws on which these creations are based, in the most interesting way. Mrs. Crosby, while she talks Wagner, plays Wagner, demonstrating the suitability of the music to the recitation. It is the problem of the opera to make a dramatic action live before us, each person revealing himself through the music which he sings. An opera then must have at least three elements—a 'story' suitably arranged so as to be presented in song, 'music' which will color and intensify the story and 'action' for the bringing of the play itself to the consciousness of the hearer. Something of this kind was what Richard Wagner undertook, and Mrs. Crosby's descriptions and interpretations have won for her great distinction in this line."

Surely this is a sufficiently lucid idea of Mrs. Crosby's mission, and the women who have courageously put their best efforts forth to make her lectures a success locally deserve co-operation.

"Floriana," a musical adaptation of poems taken from Oliver Hereford's "Overheard in a Garden," will be presented under the auspices of the Ladies' society at the St. Mary's Avenue Congregational church, Thursday evening, February 19. The direction of the musicale has been given into the care of Mrs. Allen P. Ely, who will be assisted by several local soloists.

The announcement is made by Mr. Charles Stephens that he will present for the consideration of Omaha music lovers a leading light of the younger pianistic knights. Ossip Gabrilowitsch (the organist of the lipotype will be glad when it is over—that name!), who has been creating all kinds of good impressions by his artistic work and who is now on his second tour of this country. His appearance will be on February 17, Tuesday evening, the place Kountze Memorial church and the program opening with the Toccata and Fugue, Bach-Tausig, closing with the Rubinstein "Valse-Le Bal," Op. 56. There will also be a Beethoven Sonata, Op. 28, a group of Chopin numbers, a composition by the virtuoso himself, the Henselt "Bird" piece (yes, once more) and an Arensky number. The concert, I am told, is to begin sharp at 8 p. m. for special reasons.

The appearance of Kocian will be the afternoon of February 23. Mr. Mascagni, who has been well "suited" in this country, has this to say. He ought to know: "As we sat together listening to him, my wife, Signora Mascagni, was much affected. The tears stood in her eyes, she trembled, so beautiful it was. His playing of the concerto D major, by Paganini, was masterly. It crept into one's heart; it made one cry. I do not think that I have ever heard a more masterly rendition of the great number. It was better than Kubelik's, great as that is. It can be summed up in one word—perfect. There was another number which appealed to me with great force—the Cannonetta, by D'Ambrosio. Ah! that was exquisite. With what spirit—what soul he played it. The technique was incomparable. He made it talk, he made it speak, it was superb."

THOMAS J. KELLY.

WANTS CHARTER DISSOLVED

Stockholder in Firm of Siegel, Cooper and Company Brings an Action.

CHICAGO, Feb. 14.—A petition has been filed in the superior court by H. M. Baumgardner, who says he possesses $6,000 worth of stock in the firm of Siegel, Cooper & Co. The petitioner asks the court to dissolve the charter of that concern and wants the business wound up, a receiver appointed and asks for an injunction to restrain the collection of its accounts.

Makes Dash Through Ice.

ST. JOHNS, N. F., Feb. 14.—Lieutenant Sturtevant, the executive officer of the United States cutter Seminole, which is endeavoring to reach the icebound American fishing schooners, started at daylight this morning to make a dash and hopes to cover the run to Bay Islands within ten hours.

DRUNKENNESS CURED
TO STAY CURED
IN THREE DAYS.

Drug Habit Cured in 6 Days.

An important announcement has been made through the press of the country to the effect that Dr. F. Warren Lanois, the noted scientist-physician whose researches in the cause and effect of Dipsomania and the drug habit, which has caused so much talk in professional circles, has prepared and perfected a treatment whereby Drunkenness, Morphine, Opium, Cocaine, and the Drug Habit can be cured without pain, without hypodermics and without any dangerous or hurtful remedies. In fact, after numerous tests on cases that had been termed incurable and were given up as hopeless, this wonderful treatment not only perfected a cure but at the same time placed the patient in a better physical condition than the patient had known for years, for it not only eliminates the desire and eradicates the poison but at the same time acts soothingly upon the nerves and is a constitutional tonic making the nerves strong and normal and the entire constitution strong.

E. F. Jones, Manager of the Helping Hand Institute, Kansas City, Mo., one of the best known of our Western charitable institutes, writes under date of Feb. 4th: "Several months ago the Lanois cure was given some half dozen or more people who were in a sad plight, having been drunkards for years. They are now perfectly cured and worthy citizens. Two cases of Morphine habit came under my personal observations which were perfectly cured several months ago by your Drug Habit Cure. I know of many others but these mentioned came under my personal observation daily."

D. W. Hawkins, 406 Main St., Kansas City, Mo., writes: "I was addicted to the liquor habit for more than 25 years, for the past five years so much so that it was impossible to control my desire, I was induced to take your cure and the third day after commencing the treatment the desire for liquor had entirely disappeared and even the smell of it was nauseating in the extreme. During the time I was taking the treatment I work every day, did not lose an hour's time and did not experience the least inconvenience."

A. J. Van Fleet, 301 W. Fifth, Kansas City, Mo., writes: "I was addicted to both the morphine and liquor habit for 17 years. Used from forty to sixty grains of morphine and from twenty to thirty drinks of whiskey per day. In five days' time I was completely restored to health through your cure and experienced neither pain, inconvenience or desire to return to the drug or whiskey."

The most remarkable phase of the Lanois method is that through it the liquor habit is cured in three days and the drug habit in six days. This at first caused skepticism in medical circles, but the absolute proof given through remarkable and successful tests leads us to emphatically state that it is now possible to absolutely and permanently cure the liquor habit in three days and the drug habit in six days through a harmless vegetable compound which is neither nerve destroying or body wrecking and it does its work in a swift, permanent and painless manner.

If you will send your name and address, which will be held strictly confidential, to Dr. F. Warren Lanois, 2130 Olive St., St. Louis, Mo., he will send without charge his booklet in which he fully explains his method and gives you convincing proof that his cure will do everything claimed for it and that you can positively be cured at your home and without detention from business or other duties.

TEST "5-DROPS" FREE

Nature's Cure for Rheumatism, Neuralgia, Kidney Trouble, Liver Complaint, Dyspepsia, Coughs, Colds, Catarrh, Asthma, La Grippe, Nervousness and all Blood Diseases.

Swanson's "5-DROPS" is nature's own cure for such diseases as Rheumatism, Neuralgia, Kidney Trouble, Liver Complaint, Asthma, Catarrh and kindred ailments. It contains no opiates or injurious drugs of any description, but is a scientific combination of herbs, vegetables and oils, imported from various parts of the world, whose curative properties are known only to the highest authorities of medical science.

It is both an internal and external remedy and for the cure of such diseases as Rheumatism, Lumbago, Sciatica, Neuralgia, etc., it is without exception the most effective that can be obtained. An application of "5-DROPS" to the aching, painful parts never fails to give quick relief, while a permanent cure is being effected by the thorough cleansing of the blood when it is taken internally. Swanson's "5-DROPS" is the most powerful blood purifier ever discovered. It drives out of the blood all poisonous matter, making pure, healthy blood, thereby insuring perfect circulation.

It acts on the stomach, liver and kidneys. It expels all poisonous waste material from the nerve cells and builds up the nervous system. By doing these things it strengthens the entire system, restoring the man or woman to perfect, robust health.

George Moore, New Harmony, Ind., suffered with Rheumatism for over a year and was pronounced incurable by two physicians, but today is a well man, thanks to the curative powers of "5-DROPS."

Mr. Moore, says: "I suffered with Rheumatism for more than a year and for eleven months I never had my foot on the floor. Today I am sound and well, thanks to "5-DROPS." Two doctors had given me up, one saying I would not walk any more and another that my limb would have to be taken off. Swanson's "5-DROPS" cured me all right."

Kidney Trouble, that most dangerous and painful disease can be cured by this remedy. It acts on the blood, purifying it and at the same time cleansing the Kidneys of all impurities. It removes the poison from the system and restores the kidneys and liver to their normal condition. If you are suffering from Kidney Trouble or Liver Complaint you should not fail to secure a bottle of "5-DROPS" at once.

Sufferers from Catarrh and Asthma, will find quick relief by the use of "5-DROPS." These two most distressing diseases can be cured by this remedy. Unlike almost any other remedy it is used internally and also inhaled, thus giving a thorough systemic treatment which affords early relief and effectually cures.

"5-DROPS" cures LaGrippe by immediately destroying the germs which cause the disease. If taken at bedtime and in the morning before breakfast will relieve and cure the most severe cough. It will break up a cold quicker than any other medicine, thereby preventing Bronchitis, Pneumonia, etc., which are the result of a cold not properly treated with the right remedy.

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Cut out this coupon and send it with your answer and address to Swanson Rheumatic Cure Co., Chicago, and you will be sent a trial bottle of "5-DROPS" free, postpaid.

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Prices—Matinee, 25c, 50c; night, 25c, 50c, 75c.

FOUR PERFORMANCES STARTING THURSDAY NIGHT
MATINEE SATURDAY.
CHAS. FROHMAN Presents
WILLIAM GILLETTE
In the Four-Act Drama
SHERLOCK HOLMES
THE ORIGINAL PRODUCTION AND COMPANY.
Prices—Matinee, 25c to $1.50; night, 25c to $2.00. Curtain sharp at 8 p. m. and 2 p. m. Positively no free list.

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To the ENTERTAINMENT and MASQUE BALL to be given by the Omaha Elk Lodge
Monday, Feb. 23, at Ak-Sar-Ben Den.
The season's biggest social event. Tickets to dancing floor $1.50. Spectator's gallery $1. None allowed on floor but those holding invitation. Tickets for sale at Meyer & Dillon's and Beaton & McGinn's drug stores.

MACHINIST MINSTRELS,
Washington Hall, Monday, Feb. 16th
8:15 P. M.
Benefit Union Pacific Strikers
30 People in Grand Spectacular First Part. Big Olio Bill.
The All Rounder
JACK SYLVESTER
Monologue.
TRIZA QUINTETTE.
Omaha's Favorite Singers.
SAM MORRIS
Character Singer.
The Great Southern Duo
F. E.—JOHNSON & PAYENTER—Billy
Comedians, Singers and Dancers.
REID WILSON
Pass the Mustard.
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Comedian.
PINNEY BROS., HERRLEY AND JENNINGS
Marvelous Equilibrists and Acrobats.
THE CONTINENTAL QUARTETTE
Life on the City's Streets.
JAC McKENNA.
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Musical Experts.
ADMISSION 50c.

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The world's most renowned concert pianist will play at
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Tuesday Eve'g Feb. 17
Reserved seats now on sale at Mandelberg's Jewelry store, 16th and Farnam streets.
Prices, 50c, 75c and $1.00.
Concert will begin promptly at 8 o'clock.

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Week Commencing
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TODAY 2:15—TONIGHT 8:15
Cressey and Dayne
Presenting "Bill Biffin's Baby."
Edith Helena
Highest Soprano in the world.
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Comedy Horizontal Bar Experts.
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Comedians and Instrumentalists.
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High-class Society Acrobats.
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Kinodrome
New Moving Scenes.
Regular Prices, 10c, 25c, 50c.

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