## ABOUT PLAYS PLAYERS AND PLAYHOUSES

Contracts that are now coming in are use of words and the expressi

tions of the now, absolutely abjuring the in real life. Speed the day. In its humble and has, in spite of ever present discourand whose experience is broad and erudiforce for the preservation of the classic, but without apparent avail. It has been proven, even as set forth in the article from John Corbin, reproduced last Sunday, that the public will not accept a diet of the classic, nor will they even take the dose absolutely undiluted. This is not in itself an evidence of deterioration of public taste a decadence in the way of culture; for so general, when good breeding was more usual, or when education had opened the doors of knowledge to a greater number than at the present, and this condition is growing day by day. May it not be that this very fact answers the question so often put in regard to Shakespeare and others of the great writers of the past? People are familiar with them from reading and study and are content with an oceasional illumination of their immortal lines on the stage. In every other division of art an earnest, and to a greater or less degree, successful effort, has been made to keep abreast the current of thought and general activity of advancing civilization. Why not in the drama?

Just as the costumes of the Elizabethan period have given way before the varied and divers changes that have marked the course of sartorial evolution since that time, so other phases of social life have changed, and men no longer talk in the orotund and sonorous periods of blank verse; nor, for that matter, do they ordinarily converse in the terse and pithy epiplays. It was once held that in order to appear natural on the stage one must actually be unnatural; the voice, the gestures, the carriage, the face, the walk, everything was distorted, with the end in view that the actor should appear to be "natural." Now we know that he may walk off the street onto the stage without changing his costume or his carriage, without altering his garb or his gait, and appear natural, the only addition, probably, eing a dab of rouge on his face to offset the effect of the strong light he is called on to face-a trial that actors of a former generation knew little or nothing of. And if a man may walk correctly, and stand correctly, and sit correctly on the stage, why can't he talk correctly?

their time chiefly to the debate of hypothetical questions or situations. Certain abstract, and not infrequently abstruse. propositions have presented themselves, to solution of which much effort has been devoted, and out of this undertaking has grown the stage conversation of the modern "problem" play, metaphysical, exact, pollshed and frequently perfect as to the

gladdening the hearts of the Omaha always a source of keen delight to those managers, for they indicate that the dark- who love the language for its own sake, ness and dreariness of the last few weeks but as unsubstantial as air and as unsatisat the playhouses will be more than com- , fying, when the real dramatic appetite is pensated for by the brilliance of the clos- considered. At other times The Bee has ing month of the season; and it is alto- voiced its dissent to the discussion of paygether likely that the Omaha theatrical chological or sociological problems on the eason will last longer this year than it stage; these are matters with which the Other putative pictures of rural New Enghas for many years. It is certain that it lecture room should deal, and, although will continue until the end of May, and the chief function of the stage, aside from It may last over into June, making full its primary purpose of affording amuseor forty-two weeks of the amuse- ment and divertisement, should be educament year. And, as usual of late years, tional, it should be free from the purely the best things will come last. Among the polemical. Topics that are calculated new bookings at the Boyd, contracts for to solely engender disputes without offering which were received during the week are a rational or reasonable solution less their Fritzi Scheff in "Babette," Anna Held in didactic value and should be carefully "Mam'selle Napoleon," and Marie Cahill avoided by the dramailst. Such a course in "Nancy Brown." At the Krug Manager is early possible. Shakespeare, the great-Gonden got the contracts for the appear- est of all English writers for the stage, ance of Mrs. Fiske, who will be here while he rung the changes on every note of for one night only, Wednesday, March 2. human passion, touched on every pulse of On Thursday, March 2, the Weber & life and sounded every hidden depth of Fields stock company will be at the Krug, human emotion, did it without undertaking It is not sure yet if this organization | to present any new thought or to decide will be here for more than one night, but any old questions. He gave to his charthey are trying to arrange for two nights. acters life as he found it, not as he concal meanings that are not apparent to the wavfaring man. It has been established express his sincere belief in the future of had his rivals, his keen competitors, and

On the 19th Isubell Irving will come in ceived it to be or as it might be. This "The Crisis." Other attractions are com- assertion may have the earmarks of heresy ing to both houses, so that the next few in the light of various pedantic efforts to weeks will be really worth while at both read into Shakespeare's noble lines mystl-Mr. Burns Mantle of the Chicago Inter | beyond a doubt that Shakespeare was situ-Ocean ceases his frivoling long enough to sted just as the dramatist of today; he the drama, but insists that it must be he had to write plays that would bring based on common sense and a broad de- people to his theater, or he could not prosparture from the somewhat stilled tradi- per, and so he wrote plays he thought would please the people; and this doesn't past, and present people just as they are include alone the learned bigwigs of that speech. It is merely the natural and to way The Bee has insisted on just this for- that is catered to by the theater today, ple in the ordinary way of social interward step for the drama for a long time. with the exception that the modern public course, but it shows that the reality of agement, persisted in its contention that eral dissemination of knowledge that was of successful comedy, and that no exagthe stage should be a reflex of contem- denied to Shakespeare's public. The bard geration of conduct is required to make peraneous manners and customs, as well of Avon had to write for "the low fore- a play intensely interesting and delightcostumes. Many of the best writers on heads" at the same time he was writing fully amusing. What is true of comedy the subject, men whose judgment is ripe for the cultivated members of the society is equally true of tragedy, or any other tion deep, have argued with weight and fore, to conclude that he gave himself little reasonable that it be asked for. concern as to the weight or cogency of the argument he put forth in support of any given proposition; in fact, it doesn't often appear in any of his plays that he took any confined himself largely to generalities, exthere never was a time when culture was his corner in the Club-House-on-the-Styx ell's manager promises that the full and thought of the Malek criticism, two friends "cracking" with Kit Marlowe or some of scholars of today are making over the concealed suggestions in his dramas, and Louisiana during the civil war.

> It must not be inferred from this that The Bee has in any sense abated its oftenexpressed attitude toward the Shakesperean or classic drama. Its loyality to the master works of the great minds who have so gloriously endowed our dramatic iterature is in no wise affected by its desire for something better, more rational. more nearly representative of the age, than the artificial and unsubstantial things we have been called upon to deal with at the theaters during the last few years.

But this is wide of the mark. The idea is to have the stage give us things that are real. We have real water, real fire, real animals, real hay, real everything else on the stage; why not real men and women? Some little success has attended the sporalic efforts to satisfy this craving. One of the most successful, in every point, of the present season's plays is "The Virginian," now running at the Manhattan in New York. In this Mr. Owen Wister has given to the Gothamites the real men and women of the west. We know Owen Wister out here; we haven't seen his play, but we have read his stories, and we know Lin McLean, and Trampas, and the Virginian, and the bishop and the boss, and all the rest of the know that when he says "chaps" he means 'cow country," we know that he knows what he is talking about. And when the Virginian says to Trampas, "Smile when really worthy of attention have devoted gotten graves testify to the danger of using day nights and Wednesday matines. The grin of good-nature. Owen Wister knows a favor, but he has really enriched the litatizing "The Virginian."

WHERE THE SILVERY COLORADO WENDS ITS WAY. Words by C. H. SCOGGINS, Music by CHARLES AVRIL (2) The . = 2, ofs And the CHARLOTTE GUYER GEORGE Organists out to C N Suggitor & Charles and I beautiful account account of Transferred to Twikers N. Engram, September 19, 1905.

The song which has recently been the subject of whole pages of newspaper stories from the Atlantic to the Pacific ocean because John D. Rockefeller, Ir., whistied it, is to be sung at the Orpheum theater in Omaha this week by Charlotte Guyer George. This is the first time that the song has been sung in public in this city, and unless Omaha proves an exception to the rule. Where the Bilvery Colorado Wends Its Way" will be hummed and whistied all over town before Miss George completes her engagement at the Orpheum.

When John D. Rockefeller was in Colorado last August he heard the song in the mining camps. Men whistied it as they worked down in the earth, women hummed it as they went about their household duties and newsboys sung it on the streets. Even a few brass beands helped pound it in the air. Then along came the son of the richest man in the world. He heard the song, it went to his heart and he gave the two letter carriers who wrote it 500 with which to make it popular. Indeed of two months it became a national hit and it is said that over 7,000 copies were sold in New York city alone in one week early in this month, while it is being sung everywhere in the country.

Miss George will sing it each evening during her engagement at the Orpheum. She is recognized as one of America's leading contraints, and the fact that she is featuring the letter carrier song is a big compilm ent to the mestic of the composition.

others might do for the east. Many plays have been offered us as illustrative of certain phases of life in the older and more settled portions of our country, but they have been so palpably superficial that they have had no permanence. A very few, such as "The Henrietta," have come near enough to the real thing to deserve the success they have enjoyed. serve the success they have enjoyed. "Quincy Adams Sawyer" is a realistic bit from life in modern New England, but its artistic value is marred by certain melodramatic expedients to which the author felt impelled to resort in order to hasten the action of the play. and life, such as "Way Down East," "Shoreacres" and the like, are not to be considered seriously, as they are palpably fiction. It is not insisted that the play be deturesque; everybody cannot have the materials Wister found waiting for him. and the qualities of the early life in Amerca that made our first melodramas seem so improbable, while they were really quite true to life, have all but gone with the buffalo and the frontier, that no longer exist. But the actual tragedy of life we still have with us; the sordid, iconoclastic facts, and these in such plenty that the dramatist has only to look out of his window to secure an ample supply. He need only recall the last plea of Othello, "nothing extenuate, nor set down aught in malice," and he can touch the modern fancy without tiring the modern mind or shocking the modern morals. Indeed, it would be a feat if he accomplished the latter. Give us a play as Zela gave us a novel, deeling with facts, not theories.

Mrs. Langtry's visit during the week brought excellent proof that the sort of play proposed is possible, and not only that, but that it can be made profitable "Mrs. Deering's Divorce" doesn't exploit any theory, it has no question for debate, and it offers no scintillating effects in the way of epigrams or other forms of smart remote time, but the same sort of a public be expected conversation of well bred peohas the advantage of education and a gen- life contains all the essential elements of that day. It is not irreverent, there- form of the drama, and it isn't at all un-

Coming Events.

Charlotte Tittell will open at the Boyd pains to debate an assertion of fact. 'He war drama "The Cavaller." Miss Tittell's engagement includes Monday and Tuesday pressed in most beautiful terms, and let it | nights and a special matinee Washington's go at that, and it doesn't require much of birthday. The play has never been seen an imagination to conceive him sitting in in the west. Wallace Numro, Miss Tittoriginal Marlowe production will be given his contemporaries about the fuss the here as well as a number of Miss Marlow's former support. Its scenes are laid in

Although the scenes and climaxes are laughing huge Hadesian guffaws at the thrilling it is said they never descend to the commonplace.

Manager F. C. Whitney, who gave to Boyd patrons dainty Luiu Glaser in "Dolly Varden," will present his latest musical comedy, "The Isle of Spice," for four performances opening Thursday night. "The Isle of Spice" is said to possess a certain individuality and charm lacking in the usual run of musical shows. There is nothing reminiscent in its music, story, or manner of handling, it is said. The music is catchy and melodious. Because of the locale of the piece it gives the opportunity for elaborate costuming, rich scenic investiture. A very large company presents als it. Of the musical numbers "Peggy Brady," "The Star of Fate," "Mercenary," "Mary Ann," "The Goo-Goo Man," and "Always Talking in his Sleep." "The Isle of Spice" ran for several months in Chicago and was only closed because of the Iroquois fire holocaust. Among the prominent people shows a respect for the composer's harwith the company are, Hary Kelly, W. H. mony His rhythm is clean and just. Armstrong, Ben Grimmell, Toby Lyons, Florence Hayward and Leslie Leigh.

"The Pride of Jennico" will be given at the Krug theater this afternoon and tonight, with the well known actor, E. R. Mawson, in the star part. The play is one of the most successful romantic dramas bunch, because they are our neighbors and which has seen the light for years, and it companions in our daily walk. And we will be presented here with all the elaborate scenery, costuming and accessories which chaps; and when he talks of the range and have accompanied it during its late prosthe trail and all the minutae of life in the perous run in New York at Frohman's theater, the Criterion. Sullivan, Harris & Woods company, pre-

senting Theodore Kremer's melodrama, "For Her Children's Sake," will be the bill you call me that?" we know that he means "For Her Children's Sake," will be the bill it, for all over the west unnamed and for- at the Krug Monday, Tuesday and Wednesthat epithet without the accompanying play is a companion piece to the celebrated "The Fatal Wedding," and is his west from the Shoshone to the Mis- evolved from the theme of filial duty and souri, and he has not only done its people affection and mother love. There is a love affair between a rector's motherless daugherature of the stage by writing and dram- ter, Edna, and a man which is violently cal column contains these words: opposed by her father. She forsakes the parental home and becomes known to fame as Madam Ashton, a daring equestrienne. The persecuted heroine, now the mother of two beautiful children and the victim of a brutal husband, suddenly overcome by emotion after meeting the one man she What Wister has done for the west as Madam Ashton, a daring equestrienne. gave the best of her life and love, falls from her horse while performing a difficult hurdle feat. The husband is about to strike her prostrate form with a loaded whip, when their oldest boy shoots the father fatally and the mother and children go home to a forgiving father.

"For Mother's Sake." a story of New England life, will be seen at the Krug next Thursday, Friday and Saturday, Marie Heath will head the company, which is said to be a thoroughly good one in every particular, able to do the play full and complete justice. There are a number of pretty children engaged who will give naturalness to the scenes.

Among the acts on the vaudeville program at the Orpheum for the week besinning with the matinee today, are the late European importations by the Orpheum company. One of the established headline features will be the Hallen & Fuller. Both have been prime favorites since the days of the farce comedy graze and both have transferred their field to vaudeville without detracting from their popularity. They will present "My Wife's Hero," a farcical sketch described as a bright, mirthful vehicle of fun. Among the new comers will be Wallno & Marietta, styled Viennese caricature dancers. Billy Clifford, the versatile comedian, returns with a brand new act. He has just finished a long engagement in London, where he studied the character of the people and will have a budget of their style of stories told with their methods. He also brings their latest hits in song. The Kronau trio of international singers will be one of the vocal features. Loney Haskal, the story teller and mimic, promises a fresh crop of stories and varied imita-W. Asra, the European juggler, does a number of things of his own origination and enlivens his "stunt" with an in termixture of comedy. Charlotte Guyer George, a noted contralto, will make her first local appearance, and an entirely new series of kinodrome pictures completes the program.

Gossip from Stageland. Richard Mansfield is to have a play made out of the Pargifal story, and hopes to put t on next season.

It on next season.

Three of six New York theaters closed by Mayor McClellan for nonconformance to the building ordinance have been reopened.

Millie James was married last Sunday at New York to Edgar Stachelberg the son of the millionsire cigar manufacturer. She will leave the stage.

of his repertoire.

The Orpheum road show did a record week at the Orpheum last week. The reg-ular bill the week before did almost as well. All of which is respectfully referred to Martin Beck as evidence of the fact that Omaha is worth while.

Omaha is worth while.

A daily newspaper, printed in a glass house, so that all the process of its making may be witnessed from the cutside, is to be one of the features at Luna Park during the forthcoming season at that stupendous amusement resort. The contents of this periodical will not be confined to the nark itself, but special wires will bring in park itself, but special wires will bring in the news of the day from all parts of the country, and visitors will be enabled to see how the information is put together, piaced in type and recied off the presses for the

In type and recied off the presses for the public eye.

George Winters was in Omaha for a few hours on Friday, on his way from Dehver to South Bend, ind., where he resumes the management of the Grace Hayward company. He says Marie Pavey, Miss Carmontelle and Deil Henderson will be back in Omaha with the Ferris Summer Stock company this season.

Miss Filiabeth Marie who was in

in Omaha with the Ferris Summer Stock company this season.

Miss Elizabeth Murray, who was in Omaha during the week with the Orpheum show, told some of her friends here that she will be with Richard Carle next season as leading woman in his new musical comedy. Miss Murray has been in vaude-ville for the last five years, and while she has been very successful she is somewhat tired of the life, and is now anxious for the more extended field opened by her prospective engagement.

Robert E. Bell, actor, manager, conductor of a school of acting, promoter of the enterprise to establish a satisforium for consumptive actors and one of the best fellows who ever lived, died from consumption last week in Denver, where he has made his home for the last ten years. Bob Bell was a hard worker in his profession, was known to many people outside of stageland and was esteemed by all who knew him as a genial gentleman and one who awaited the inevitable end of a disease no human skill could combat with a resignation and fortitude seidom seen. Even during his later days, when he should have been at rest, he was pursuing with tireless energy his project for the actors' sanitorium, which should now be erected as a monument to him. The stage has lost an ornament and the world a man in the death of Robert E. Bell.

## MUSIC AND MUSICIANS

A criticism, containing mapy excellent thoughts, skillful descriptions, intelligent distinctions and unusual terms, appeared this afternoon in the George W. Cable in the Excelsior last week, in connection with the plano recital given by Mr. Malek at the Boyd.

I do not see the Excelsior myself unless someone points out some special article to me, and a few people asked me what I going so far as to send me copies of the olumn, with an interrogation mark.

I read it over then carefully and was immensely struck with some of the clever ideas therein contained. But, unfortunately, some things sounded slightly reminiscent-you know how you sometimes feel on meeting a friend for the first time that you surely must have met him before. Well, that was my feeling. And as I thought, I remembered.

And then I discovered that what was good in the criticism was not original, and what was original was not good.

Here are a few interesting excerpts from the criticism:

Spenking of Malek, the planist who vis ited here recently, the Excelsior says: His technical equipment is of today, and also of yesterday.

His fingers are most masterful, most in-dependent. He has wrists of tempered steel. Clarity and strength are the quali-ties of his technical delivery that force themselves upon the attention. His tone is warm and full-blooded, manly and communicative.

eautiful, and always Speaking of Alfred Reisenauer, the New York Sun says in a January criticism:

Ills technical equipment is of today and also of yesterday. His fingers are most masterful, most independent. He has wrists of tempered steel. Clarity and strength are the qualities of his technical delivery that force themselves upon the attention.

But his tone is not cold. It is warm and full-blooded, manly and communicative. His pedaling is beautiful and always shows a respect for the composer's harmony. His rhythm is clean and just.

Speaking of Malek, the Excelsior says: Runs, trills, octaves, were executed with an ease and elasticity that astonished, and throughout his repose was of the sort that marks the master.

By a strange "coincidence," but two weeks before the Excelsior said it, the PRICES-Matinee, 25 and 50c, NIGHT-25c, 50c, 75c, \$1.00. New York Press said of Alfred Riesenauer: Runs, trills, octaves, were executed with an ease and elasticity that astonished, and throughout his repose was of the sort that marks the master.

Alluding to Malek, the Excelsior musi-He has dignity and breadth, he speaks

une says fourteen days previously of Mr. Reisenauer:

He put dignity and breadth into, etc., etc. He spoke like a propliet.

He won an unusual triumph and he deserved it, and he shall be thrice welcome when he returns to the local concert platform to discourse in the language of Bach. Beethoven, Schumann and Brahms, if he will.

And the harmless young person who thus hashed up indiscriminately the criticisms of the various New York newspapers does not deserve even the credit for the research that one would, at first glance, consider him entitled to. Neither does The Bee, but The Bee does

not claim such. We are indebted to Mr. Wolfssohn, the distinguished impresario of New York, who has sent out to all the papers a single sheet, on which he has very kindly had reprinted each of the above quoted criticisms in full, so that one would not have to look up the New York papers. Mr. Wolfssohn is kind and considerate and I have forwarded him a copy of this article, to show him that I have given his "star" good free advertising and that his work was not in vain.

Eurely this is the day of syndicate work. Here beginneth an era of Newspaper Syndicate Criticism. How much trouble and expense will be saved.

I wish, while on this subject of criticism. that when local correspondents of Chicago musical papers quote Bee criticisms they would try to quote enough of the criticism to convey what the spirit of The Bee's criticism implied, or else quote it in toto. It is not pleasant to read in a Chicago paper enough of one's criticism to entirely distort the facts. This happened in the issue of the Chicago Musical Leader

And another thing, while we are talking on criticism. A letter to a local manager from the

Malek management contains these words: Am not sure that Mr. Maies will want to play in Omaha again. I know Mr. Baker does not consider your city a good one for such attractions. The results from Monday-night's recital were certainly disappoint-ing.

ever read. Perhaps if Mr. Malek knew the was properly worked up beforehand, and facts he would understand why he received that is exactly the case in any other city.

The "morning after" is a bad time to adsuch a poor house in Omaha. Fact 1. Mr. Moore, the press agent of the vertise a concert, from the box office stand-

Wiggle-Stick Laundry

Won't Freeze Won't Break Won't Spill Won't Spot Clothes

Costs 10 Cents and Equals 20 Cents worth of any other kind of bluing.

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MANAGERS = Opening This Afternoon and Monday and Tuesday. SPECIAL MATINEE WASHINGTON'S BIRTHDAY (TOMORROW.)

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strong things about managers and Mr. dredth part of the common sense that any Baker, Malek's manager, in particular. promoter of any worthy project does, there Fact 2-The cards with Mr. Malek's por- would be fewer empty houses. Printer's trait, a few of which were sent here for link and personal push are required whether distribution, were a disgrace to an artist, you want results from a concert, a recital, a lecture, a play, a patent medicine or a a manager or a show window, and an insult to the people. I have a specimen copy and breakfast food. With all of Mr. Paderewski's phenomenal will cheerfully exhibit. It has the date printed crookedly at one side and the place ability, his sterling qualities as a player at another-will you believe it-in cheap and as a tone-poet, and as a musician, I Omaha, although I was under the impresfeel quite sure that he would never have type as made with a rubber stamp instead had the tremendous success, which he met of being printed neatly as were the beautiful Blauvelt display cards.

business end, which I understand was han-Fact 3-There has never been a failure in dled by Steinway & Sons. this town when the planist has been proparly presented. I summon in proof of this The choir of the First Congregational the audience which heard here Paderewski. Godowsky (twice), Hofmann, Bloomfield-Zeisler, Aus der Ohe, D'Albert, Rosenthal, Carreno. Not each oppearance of

cantata "Joan of Arc." by Alfred R. Gaul. This will be the fifth of Mr. Gaul's clever Now, of all the impertment slams at each of these artists was greeted with and interesting works to be performed in fessionally inclined. Applicants will be re-Omaha this one is the worst that I have large audiences, but every one was that Omaha. The story of the peasant maiden quired to play semething from memory, ever read. Perhaps if Mr. Malek knew the was properly worked up beforehand, and who, summoned by angels' voices, left her must be between the ages of 15 and 18 and home to lead the French army in defense may present themselves for examination on of her country, is used as the basis of the Wednesday or Thursday morning between book, and the music is uncommonly tune- 10 and 12 o'clock. THOMAS J. KELLY. of the millionaire organ manufacturer, and will leave the stage.

Will leave the stage.

Ear I. Mr. Moore, the personal to the chorus of twentheater in which Mn. Malek played, wrote point.

Ear Kendall in "The Vinegar Buyer" theater in which Mn. Malek played, wrote theater in which Mn. Thicketun, who is the chorus of twentheater in which Mn. Malek played, wrote theater in which Mn. Malek played, wrote the chorus of twentheater in which Mn. Mn. Malek played, wrote the chorus of twentheater in which Mn. Mn. Mn. Mn. M

AMUSEMENTS.

Week Commencing Sun. Mat., Feb. 21 Today 2:15. Tonight 8:15.

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1804 DOUGLAS ST., OMAHA. preparing to present it. Mr. Thickstungives the work early in March, and he an-

nounces that it has never been given in sion that Mr. Torrens gave it here once. Mr. Thickstun does well what he underwith everywhere, had it not been for the takes and his concert will be looked forward to with much pleasure. Mr. Borgium gave his monthly pupils' re-

church is now engaged in rehearsing the cital on Thursday afternoon at his studio. Mr. Borghim has a free scholarship for piano playing to offer a talented pupil pro-

