

Gossip About Plays and Players

WHAT proved to be one of the most interesting events of the season in Omaha so far was the production by the Woodward Stock company at the Burwood of Sedley Brown's "Iroquois." It was very much attended, each performance being witnessed by all the people the theater would accommodate; it was very much discussed, for it contains, in a measure, the germs of controversy, and was very much praised and somewhat condemned. Mr. Brown himself was probably the closest watcher of the progress of the piece during the week and also its most merciless critic. Not a performance was given that he did not take voluminous notes, looking for any point in which it might be strengthened. These note-taking times were varied with consultation with O. D. Woodward, who will very likely assume the management and send the play on a tour of the country next season. All of this indicates the interest felt in the production. It would not be fair to either Mr. Brown or his play to say that it is great as it stands, for it is not, but it contains the elements of greatness, and with the careful touching up he proposes to give it may reach a high place in the list of current dramatic literature.

In writing the play originally Mr. Brown apparently became so absorbed in the development of the character of the Indian that he neglected his other characters. This is true of the character of the abbe, the central theme is the racial dualism with the two men dominating the whole action. No reason exists why the white man should not have an equal show for his white ally with the red man. It is a contest of brains and dollars; each appears to be well stocked, the advantage going to the one who got on the right side of the market. In the play as it is the abbe is cold and self-possessed at all times. He is not afflicted with any of the white man's uncertainty as to his course, for the traditions of his race have taught him that all is fair that will lead to the accomplishment of his end. He gives himself no concern as to the ethics of his position. He simply knows that he wants a piece, and goes after it. If he wins, he is that much ahead; if he loses, he is no worse off. The white man is handicapped by a conscience that has not been calloused; he is continually involved in a doubt as to the correctness of his course after the duel is once under way. He knows he has made a mistake in one thing and cannot feel certain that he is not mistaken in another. He draws fine distinctions between right and wrong that does the red man and is inclined to subtler processes of reasoning than his rival is capable of. That he should be nervous and unstrung is a reasonable condition due to his experience in the strife that taxes his energies to the utmost. He has not nor can he have the criticism of the Indian, who has back of him the influence of heredity, a descent from people who delighted in torturing victims in the most dehuman way, hoping only to bring a groan of anguish from the sufferer, and dancing in ecstasy of glee when unkind fate threw into their hands a white man whose nervous organism was so highly wrought that he could not endure the equivalent agonies devised for his torment by the devil who delighted in his agony. Julian Iroquois could endure all the strain that racked Arthur LaSalle and not show it. LaSalle breaks down under it. The contrast of the Indian, triumphant and contemptuous, spurning the hysterical LaSalle, is the strongest contrast the play and indicates the racial distinction as it is not otherwise shown. For the sake of the white man it is hoped Mr. Brown will find it possible to rearrange this scene so as to make LaSalle's downfall a little more dignified. It is very dramatic as it is, but the lower could be made a more presentable figure here without sacrificing the strength of the situation in the least.

Other figures in the play are conventional, with the probable exception of that of Dr. Lillian Deane, played last week by Miss Marie Hudson. This is a unique conception in the way of a comedy character and is quite sufficiently outlined to make it prominent in the play. While the comedy is light, it is not of the best modern school and proves a genuine delight. All in all, the week of "Iroquois" was a satisfactory one and the play will doubtless be the gainer for the critical inspection it has had.

Other productions during the week were interesting. At the Boyd "The Wizard of Oz" had what proved to be the most profitable patronage of the season, and "The Old Homestead" fared as well as it deserved. The three plays offered at the Krug had the patronage that has become habitual at that house, and the best bill of the season at the Orpheum did the best business of the season so far. Generally speaking, the week was pleasing from every aspect.

Last Monday night Mr. Otis Skinner made his debut as a star under the management of Charles Frohman. He had the role of the abbe in Lavedan's drama, "The Duel," Mr. Frohman playing the doctor and Miss Fay Davis the duchess. Of the production Mr. Winter in the Tribune says: "Mr. Otis Skinner's brilliant ability has long been conspicuous in romantic drama, and that would seem to be his natural domain. In the character of the abbe Daniel, although impressive with earnestness and strenuous with endeavor, he is not entirely convincing. The part, probably, does not deeply appeal to him. The pictorial, clock-and-dialer method certainly does not harmonize with modern priestly habiliments; nor does a somewhat liberal use of the long, pointed fingers of George Frenck Cooke enhance its effect of nature. The actor, however, should be cordially commended for a clear, confident and impersonation of a fervid pietist, much perplexed with stirrings of human passion. Mr. Skinner, with all his acting skill, the broad, fine, free style of declamation—lifting the arm above the head—that was peculiar to the old-time actor, in order to maintain the youth of the priest (or so it appears), he pitches the vocalism high, and thus he makes the vocalism sincere. His voice, naturally, is very rich and sympathetic, and he is able to open the priest's nose, placed there in order to straighten that feature—which is quite unnecessary, at all important, comes a disfigurement. In the rebuke to the agnostic brother Mr. Skinner rose to a noble height of feeling, and at the time of virtuous passion Mr. Skinner, as Dr. Morey, gives an excellent performance—because of its direct, direct, simple and true. The part is easy to understand, but exceedingly hard to act, for the reason that the actor must know the whole motive force of the action. Miss Fay Davis, whose acting is of the steel-clad, copper-fastened variety, while listening to Dr. Morey's avowal of his love, and revealing the woman's fear of love, and of not being able to conceal the actual state of her mind, and the weakness in her fervent reproaches of the doctor and her impulsive, contradictory denials of all affection for him, Miss Davis, however, gives the impression of being a self-contained, self-centered, resourceful woman with a perfectly master-of-fact mind, and therefore the actress is out of sympathy with the character of the duchess and does not make a credible, at all important, points the performance is declamatory—oppressed with declamation—the speeches being delivered as if spoken by a machine, and if uttered for the first time. Moreover, there is nothing in the personality of the duchess to account for all that she does to the men make about her or that she makes about herself. In the scene, as Bishop Bolene, shows the advance of professional knowledge and experience. The fortunate, sweetness, calm wisdom and gen-

erality of the bishop, if not absolutely realized, are clearly indicated. There are, however, fine touches in it, especially of ecclesiastical severity, and there are touches of peculiar significance; and, although the play is far from being a masterpiece, it is a far more suggestive of old Master than of a Roman Catholic bishop, the figure and bearing are graciously and respectably. This is the one interesting character in the play—embodying manliness, gentleness, kindness, and a heart intense with a playful humor. The other parts are feeble. An abominable anatomical picture is displayed in the first act, which is not to be excused. Realism is not dramatic art, and this attempt at it is foolish, because no specialist in nervous diseases would decorate his consulting room with a picture calculated to distress his patients. The scenery is appropriate to the subject and not persons—but too new, being deficient of mellowness. There was frequent applause, and after the second act, Mr. Skinner responded to a call for a speech, in which he was understood to say that Charles Frohman's heart had been deeply touched, "I am glad," said Mr. Skinner, "that the occasion of misdirected devotion, 'that he has the grace to thank God for anything.'"

The drama itself is thus described by John Corbin: "In 'Le Duel' Henri Lavedan laid April the reigning success at the Comedie Francaise, and the book of the same name in its eighth edition. With it comes a whiff today, the Paris in which, not only the passions transmute themselves on the intellectual, but the ideas into action. The duel which Lavedan represents on the stage is that which today and always is waging with success. Realizing the importance of the fact, George H. Brennan, manager of the Southern Amusement company, has taken unusual pains in selecting a company to present 'The Clansman.' Thomas Dixon, Jr.'s remarkable play of the south. Most of the months during the summer was spent in interviewing applicants, as well as in sending for and looking into the qualifications of individual actors. After the most careful consideration the cast was completed. When rehearsals began it was found necessary to make several changes, although all of the actors originally selected were of the highest quality. It was found that those better suited to the roles could be secured, and the changes were made. For some of the parts it was necessary to rehearse several people before the required perfection was found. The company as finally completed consists of the following well known and competent actors: Mabel Brownell, Franklin Ritchie, William H. Tooker, Maude Durand, Theodore Kehring, Charles Aveling, John B. Cooke, Claire McDowell, Violet Monroan, Charles Avery, Charles Malles, James J. Gardner, Lawrence Edinger, Virginia Dare, R. C. Thomas and others. 'The Clansman' will be presented at the Boyd for four nights, beginning with this evening. A matinee performance will be given on Wednesday afternoon.

"The Marriage of William Ashe," in which Grace George is to appear at the Boyd theater Thursday afternoon and evening, February 22, is said to be one of the most extensive and beautiful productions of the current theatrical year. The play is in five scenes. The first act is a very handsome interior, representing the library of Lady Groveville's country house in Cambridgehire; the second is a superbly artistic exterior, the garden of William Ashe's mansion in London; the third is a cosy room in William Ashe's London house; the fourth, a Venetian scene, which she has left the house, and the fifth presents a room in a coaching inn in the Alps, with a waterfall effect in the distance that is wonderfully effective and remarkably picturesque. The whole production was built and painted by William A. Brady's own force of carpenters and scenic artists, under the direction of Bert Tucman. It is said to be the greatest production Mr. Brady has ever made.

At the Burwood theater this week Mr. O. D. Woodward is being featured. It has been a long time since this sterling actor has been on the boards for an Omaha audience, but there are many here who can remember when the manager of the Woodward Stock company was one of its most important and most popular members. It was not a very important bill from which his name was absent and he was always welcomed when he appeared.

There is some talk of Mr. Ellis's resigning from the Presbyterian choir. He would prove a great loss to the church, musically. It is to be hoped that he can be induced to reconsider his plans.

To those who went to hear Dr. Hyde lecture last week, and are interested in the great Irish movement which he represents, Stephen A. Brooks, in his delightful treasury of Irish poetry, says: "When an Irish poet imagines Ireland, she sits, an uncrowned queen, on the wild rocks of the Atlantic coast, looking out to the west, dark her ever-youthful eyes. Her hair, wet with the dew, is her helmet, and her robe she has herself woven from the green of her fields and the purple of her hills." Miss Davis has evidently been dipping deep into the history and legend of the Virgin of Ireland, and taken much to heart her martyrdom.

The Moods. (After reading the Irish poets.) The Moods have laid their hands across my hair. The Moods have drawn their fingers through my hair. My hair shall nevermore lie smooth and bright. But stir like tide-worn seaweed, and I shall nevermore be glad of small, sweet heart. A wild rose, or a crescent moon—a book of little verses, or a dancing child. My heart turns crying from the rose and the moon. My heart turns crying from the thin bright moon. And weeps with useless sorrow for the child. The Moods have loosed a wind to vex my hair. And made my heart too wise, that was a child. Now I shall blow like smitten candle-flame; I shall desire all things that may not be. The years, the stars, the souls of ancient All tears that must, and smiles that may not be. Yes, shimmering lights across a windy ford, Yes, vagrant voices on a darkened plain. And hold things, and outcast things, and things far too remote, frail-bodied, to be plain. My pity and my joy are grown alike; I cannot sweep the strangeness from my hair. The Moods have laid swift hands across my hair. The Moods have drawn swift fingers through my hair. MARY LEARNED.

Tickets for this concert are now on sale at Hodge's and may also be obtained by telephoning the Excelsior.

Mrs. Bloomfield Zeiler is very ill at her home in Chicago. The newspapers have made her sickness very serious, saying that both her mind and body were breaking down, but her friends hope that a long and quiet rest will restore her equilibrium and sanity. She is counted the greatest

dramatic struggle. The doctor, enraged by a jealousy, charges the abbe with being in love with her, and defies him as a rival in a blasphemy, for there are voices in him with a loss of his purity and faith. In the last act both woman and priest are shaken by the doubts which the man of science has suggested. In turn they come to a bishop, whom we have met in the first act—a wise and venerable missionary, the hero of cruel persecution in China. He is the man of God, who lives in the soul of the church, which lives supreme above the trials of priest and the sufferings of the layman. Though neither priest nor woman knows it, the degenerate husband is at death's door. The woman is on the point of taking refuge in the cloister, but the bishop smiles at her desperation and tells her to wait. The abbe, who has quit the priesthood, but the bishop rekindles his faith and his courage. In the end the bishop gives the woman to her worldly love and to motherhood, leading the priest back to the care of the souls of men. The divine love between one gathers, when it is suffused in the life of the world, and human love is never without its touch of divinity. As for the doctor, the death of his patient removes the obstacle to his love. He will still her faith, the abbe forebears still jealous. "Unless she converts him," adds the bishop. "He is the stronger!" the doctor answers. "The enemy of the bishop endures, though chastened. But the soul of religion embraces them both in its large supremacy."

Coming Events. The day has long since past when a theatrical company consisting of two or three competent actors and a majority of incompetent sticks can go on tour and meet with success. Realizing the importance of the fact, George H. Brennan, manager of the Southern Amusement company, has taken unusual pains in selecting a company to present "The Clansman." Thomas Dixon, Jr.'s remarkable play of the south. Most of the months during the summer was spent in interviewing applicants, as well as in sending for and looking into the qualifications of individual actors. After the most careful consideration the cast was completed. When rehearsals began it was found necessary to make several changes, although all of the actors originally selected were of the highest quality. It was found that those better suited to the roles could be secured, and the changes were made. For some of the parts it was necessary to rehearse several people before the required perfection was found. The company as finally completed consists of the following well known and competent actors: Mabel Brownell, Franklin Ritchie, William H. Tooker, Maude Durand, Theodore Kehring, Charles Aveling, John B. Cooke, Claire McDowell, Violet Monroan, Charles Avery, Charles Malles, James J. Gardner, Lawrence Edinger, Virginia Dare, R. C. Thomas and others. "The Clansman" will be presented at the Boyd for four nights, beginning with this evening. A matinee performance will be given on Wednesday afternoon.

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During the last few years his business has been on the business end of the house, but he has never flagged in his interest in the artistic side of the theater, so he will come back as fresh in spirit as if he had been before the public every night during this time. In the bill for the current week will have for the part of Governor Rodman, the man of rich and varied experience, who straightens out the tangle in "Men and Women." This new old play by Belasco and DeMille is in the best style of this pair of successful dramatists. Mr. Belasco's stage management has never been equaled in America, and Mr. DeMille was a master of dramatic expression, and their work is always remembered as a triumphal combination of the art of two masters of their art. The full strength of the Woodward Stock company to be represented in the cast, and the interest depicted at rehearsal is an indication of the interest felt by the members of the company. "Men and Women" will be performed each evening during the week and at matinees on Sunday, Tuesday, Thursday and Saturday.

Mrs. Sarah Bernhardt, whose farewell American tour has resolved itself into a continuous and amazing series of triumphal dramatic representations, will include Omaha in the itinerary and will appear at the Auditorium on Tuesday, February 27, in "Camille." It will be the last time that this world-famous actress will ever display her unrivaled art in this city, for in spite of her extraordinary vigor of vitality and her noteworthy juvenility of appearance, the "divine Sarah," though undoubtedly as great an actress as she has ever been, is approaching the period when she can no longer race around the globe as she has just done to fill her engagement in Chicago. She has not the weary round long after he should have sought repose. When one considers the immense amount of energy which Mrs. Bernhardt must infuse into her every performance—for her work is of the kind into which that unknown and force-exhausting quality called magnetism enters very largely—the quantity of work which she manages to get through is astonishing. It is impossible for her to yield herself of the personal care of the entire detail of all her performances. Although she has had for years around her an excellent corps of players, stage managers and assistants of every kind, she has never acquired the habit of trusting to their work alone. What ever slightest thing comes under her notice she will at once take into her own hands. She is consulted on every question, keeps intimate touch on every phase of the production of the play. The mail order of seats for the Mrs. Bernhardt engagement at the Auditorium is now bringing in orders by the hundreds and in all probability the immense building will be filled as it has never been filled except by the Metropolitan Opera company in "Parafal." Omaha people would do well to wake up and get in their orders at once or they may have slim picking for desirable seats at the end of the week. The regular box office sale opens next Friday at 9 a. m. In the meantime all applications from Omaha and elsewhere accompanied by check or money order and addressed to M. Gillan, manager, Auditorium, will be promptly and carefully filled and the tickets mailed to the purchaser the following day.

Lewis Morrison himself will appear at the Krug theater for four nights and two matinees, starting with a matinee today in a newly revised version of "Faust." What the dramatist calls her interest, has been the cause of the longevity of many plays when injected in sufficient quantities. Goethe's immortal poem of "Faust" is credited with many a success, and owing to the dramatist having carefully preserved the struggle between good and evil of Faust and Marguerite. But over and above all, auditors are impressed by the satanic glories of Lewis Morrison as Mephisto. The subtle pantomimic expressions of his powerful face is most strikingly triumphant, anxious by turns, until the entire audience burst which brings this intensely human play to an end, with sympathy for poor deluded Marguerite and hatred for Mephisto controlling the audience. Despite the obvious character of the part his plays, Lewis Morrison's splendid subtlety, technique and masterly transitions, from softly suggested, half-whispered temptation, to dominant exulting triumph at the success of his evil schemes, entitle him to the high position he holds and the unbroken run of success he has achieved.

"The Burglar's Daughter," which comes to the Krug theater Thursday matinee and night, February 22, by Owen Davis' latest play, and said to be his best. The Vance & Sullivan company is managing the organization and a fine cast, scenery, mechanical effects and sensational episodes are among the features of the production. The story is of a young girl born to a low life among thieves and thugs, who is saved from destruction by the aid of a clergyman, who takes her into his family, and surrounding her with refinement she wins her way from her early environments.

"Pretty Peggy," in which Jane Corcoran will be seen at the Krug theater for two nights, this matinee and Saturday matinee, starting Friday night, and Saturday matinee, starting Friday night, is an old-time circus, open with a scene from which sprang the enormous circuses of today; the action takes one through the theater of a century back and shows behind the scenes where the love-making, heart-breaking jealousies and all other emotion life has attained since the Garden of Eden. The piece is splendidly staged. The mob scene, the last lady of Ireland, and the white-wings multitude rushes down the aisles of the theater shouting and hissing their disapproval of the scene on the stage is sensational enough to satisfy the most chronic craving for novelty. There will be the usual matinee on Saturday.

"The Orpheum Road Show," under direction of Martin Beck, starts its annual engagement of a week at the Orpheum with a matinee today. Ye Colonial Septette, each play, which is an accomplished musician, will show in a prologue and two acts a show in the nature of an act called "An Old Tyme Hallow'en." The women and men wear the powdered wigs, beauty spots and picturesque costumes of colonial days. Merian's dogs, dressed up with clothing, hats and shoes, each depicting a character in the comic human effort more closely than any other animal production. A one-act comedy called "An Ancient Roman" will be the vehicle of fun-making for Jules and Ella Garrison. Winona Winter, a song bird, mimic and ventriloquist, a daughter of a pretty and sweet miss still in her teens. The Sisters and Brothers Ford are indispensible masters of the clog dance. Edgar Bixley, parody singer and monologist; is a good-natured, up-to-date, single-handed jollier, while if unkept and unusual comic acrobatic "cyclops" stunts" is within the Moods of Campbell and Johnson's ability to round up what is calculated as the banner show, they promise to deliver the goods.

TEACHER OF VOICE will occupy Rooms 201, 202 and 203 Boyd's Theatre on Tuesday and Friday of each week commencing Friday, February 16th, 1906. Studio Hours: 10 a. m. to 3 p. m. Residence Telephone, Douglas 505.

"The Philippines and the Filipinos," a Lecture (with 200 stereopticon views) by Chaplain H. Percy Silver, U. S. Army. Robbrough Bldg. 15th & Farnam St. Monday Evening, February 19th. Tickets 50 cents. Sherman & McConnell's and Beaton Drug Co.

100 Reserved Seats at 50c and 75c For Sale at HOSPE'S For The Last of the CHASE CONCERTS Lyric Theatre. FRIDAY EVENING, FEBRUARY 23 Joint recital: Elsie Ruegger, cellist; Marie Nichols, violinist; Isabelle Moore, Pianist. Grandway Place Used.

AMUSEMENTS. AMUSEMENTS. AMUSEMENTS.

BOYD'S THEATRE

WOODWARD & BURGESS Mgrs.

Tonight, Monday, Tuesday, Wednesday--Matinee Wednesday

"The Most Notable Theatrical Production of the Present Century."

GEORGE H. BRENNAN PRESENTS

THE CLANSMAN

By THOMAS DIXON, Jr.

BASED ON HIS FAMOUS NOVELS, "THE CLANSMAN" and "THE LEOPARD'S SPOTS."

A THRILLING STORY OF THE KU KLUX KLAN.

READ THE VERDICT—What the Critics said in NEW ORLEANS

NEW YORK
SUN—"Clansman" hits New York."
TIMES—"Vigorously applauded."
PRESS—"The play will cause a sensation."
POST—"Most effective theatrical incident is the meesmeric scene."
NEWS—"Frenzied acclaim for 'The Clansman'."
TRIBUNE—"Enthusiastic approbation."
TELEGRAM—"Audience almost rose to its feet in cheers."
HERALD—"Much discussed play met enthusiastic approval."

LOUISVILLE
COURIER-JOURNAL—"Grips the interest with an unshakable hold; and equal appeal north and south."
HERALD—"There can be no denying the power of the play; audience urged to look on with enthusiasm."
TIMES—"Thoroughly interesting at all times."
POST—"It gripped Louisville as it has gripped other cities."

A SPECIALLY SELECTED METROPOLITAN CAST—A SPLENDID SCENIC PRODUCTION—TWO LOADS OF SCENERY—A SMALL ARMY OF SUPERNUMERARIES, HORSES, ETC.

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SYMPATHY Two Performances Only TENDERNESS

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GRACE GEORGE

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"THE MARRIAGE OF WILLIAM ASHE"

Adapted by Margaret Mayo from Mrs. Humphrey Ward's masterpiece of English fiction

A GREAT SOUL DRAMA—A STORY OF POLITICAL AMBITION AND LOVE.

Passion—Original cast and production direct from New York and Chicago—Revelation

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THIS AFTERNOON, TONIGHT AND ALL WEEK, THE SOCIETY DRAMA

MEN AND WOMEN

With O. D. Woodward as GOV. RODMAN

Prices—Nights, Sunday Mats., 10c-25c. Tues., Thurs. and Sat. Mats 10c-20c. Next Week—BLUE JEANS.

OMAHA AUDITORIUM

TUESDAY EVENING, FEBRUARY 27TH

FAREWELL AMERICAN TOUR

OF THE

Greatest Stage Artist in the World

Mrs. Sarah Bernhardt

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CAMILLE

Supported by Her Superb Company From the THEATRE SARAH BERNHARDT, PARIS

RESERVED SEAT PRICES:

Reserved seats will be \$1.00, \$1.50, \$2.00 and \$2.50; box seats, \$3.00. In order to give everybody a fair opportunity to secure seats, also to guard against ticket speculation, the mail order system has been adopted. Orders by the hundred from far and near have already been received and filled. Mail orders from Omaha and surrounding towns will continue to be received and filled in the order of their receipt up to February 22nd, if accompanied by check or money order, and tickets will be mailed to the purchasers the following day. The Auditorium is very large and while the sale has been enormous there are plenty of good seats still available at \$1.00, \$1.50, \$2.00 and \$2.50.

By mailing a check or money order at once patrons may be assured of prompt and satisfactory treatment and avoid the annoyance of waiting in line at the box office. Address all applications to J. M. GILLAN, Manager Auditorium, Omaha, Neb.

Regular box office sale opens Friday, February 23rd, at 9:00 a. m.

KRUG THEATRE

15c, 25c, 50c, 75c

4 Nights and Two Matinees, Starting with a Matinee Today

JULES MURRY LEWIS MORRISON (Himself as Mephisto) Presents

"Faust"

In a Sumptuous and Brilliant New Production of

Scenery, Costumes, Properties and Electrical Effects are Positively All New.

Matinee and Night, Thursday, February 22nd

Vance & Sullivan Company's Big Melodramatic Sensation

"THE BURGLAR'S DAUGHTER"

By Owen Davis. A story that strikes true to the heart.

See the Thrilling Rescue of Blind Girl by Meg in the Wild Night Ride on Top of Past Running Electric Car. Wonderful Mechanism of the Suspension Bridge Scene. Marvellous Panoramic View of New York Harbor by Night, from Deck of Yacht.

2 NIGHTS and Sat. Mat., Starting Fri. Night, FEB. 23

ARTHUR C. AUSTON and J. EMMETT SAMER present

JANE CORCORAN

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Second Success—PRETTY PEGGY By Frances Aymar Mathews

Recognized as the greatest dramatic triumph in the history of stage.

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The Event of the Season,

The Great Orpheum Road Show

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"Ye Colonial Septette"

An Old Tyme Hallow'en

Merian's Dogs

A Canine Story in Pantomime.

Jules and Ella Garrison

Presenting "An Ancient Roman"

Winona Winter

"The Alabama Rosebud"

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Singers and Dancers.

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PRICES—10c, 25c, 50c.

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TEACHER OF VOICE

will occupy Rooms 201, 202 and 203 Boyd's Theatre on Tuesday and Friday of each week commencing Friday, February 16th, 1906. Studio Hours: 10 a. m. to 3 p. m. Residence Telephone, Douglas 505.

"The Philippines and the Filipinos," a Lecture (with 200 stereopticon views) by Chaplain H. Percy Silver, U. S. Army. Robbrough Bldg. 15th & Farnam St. Monday Evening, February 19th. Tickets 50 cents. Sherman & McConnell's and Beaton Drug Co.

100 Reserved Seats at 50c and 75c For Sale at HOSPE'S For The Last of the CHASE CONCERTS Lyric Theatre. FRIDAY EVENING, FEBRUARY 23 Joint recital: Elsie Ruegger, cellist; Marie Nichols, violinist; Isabelle Moore, Pianist. Grandway Place Used.