C

Gossip About Plays, Players and Playhouses

The performance of a that of Irving. single character is hardly sufficlent basis for a definite opinion as to the capacities of the leading woman of a stock company, but this clever litthe body during the week she has now frowned uponbeen at the head of the Woodward Stock company at the Burwood has given unmistakable evidence of possession of the right kind of ability. She is not devoid of temperament, but, while it does not predominate in her makeup, she is plenteously endowed with that other indispensable quality so rarely found with mere "temperament," common sense. This gives her the faculty of being able to see the human side in a character and to pitch her perby her auditors. The successful actor is the one who can play directly to his auditors, neither above nor beneath them. This Miss Pettes can do. Nell Gwynn is a part that appeals to most actresses with a bent for lighter roles, and is popular for the reason that it offers several sides. It has been presented in many different ways. have sought merely to develop the comedy element of the role, others have delved into its deeper and more involved aspect and have furnished a psychological tud; of moment only as such, and some have essayed a combination of the two. Miss Pettes conceived Nell Gwynn as a human being, and so sought to present The success that greeted her effort was more than a triumph for her. If she can hold herself at the point she has taken for a start, her popularity in Omaha to more than certain.

these parts to the extent that numerous Tuesday. Miss Nethersole and company enterprises are coming to the front to ask for patronage. The Bijou is again open to the public with a popular priced attraction, the Lyric is to "blow in" again, and over the river the "independents" are bidding for Omaha patronage at the New Dohany.

Strain Often Too Great.

Lena Ashwell's breakdown and sudden cancellation of her American tour do not constitute the first time that players have been stricken in the theater or on the stage itself and have suffered severe illness and sometimes death itself as a consequence,

It was only a few weeks ago that Bertha in "The Kreutzer Sonata," resumed her tour. For weeks she had lain in a hospital convalencing from an attack of appendicitis from which it was thought at first that she would not recover.

John McCullough was stricken down as he was playing "Virginius" on the stage have usually much weight, has an article of McVicker's theater in Chicago. In this theater all the giants of the drama have appeared. McCullough in his day was the rime and especial favorite. For several days preceding his collapse he had been in wretched health. The night that he went to pieces he was on the stage playing his

Salome." The following extracts represent his trend of thought:

What is it in "Salome" that shocks these good people? Principally three thingshirst, the Dance of the Seven Veils; second, the long monologue in which Salome, having had John the Baptist (Jokanaan in the opera) brought up from the cistern in which he has been imprisoned, conceives a mad passion for him; and third, the final scene, in which she kisses his severed head. The chaste pen of Mr. Brisbane refused to write down the words of this last scene in English; only by a supreme effort could it bring itself to reproduce them in Gorman. The whole outery comes from a number of too excited people who are not artists, and who therefore cannot understand the attitude of the artist toward works of this kind. Human nature breaks out into a variety of forms of energy that are not at all nice from the moral point of view-murder, for example, or forgery, or the struggle of the ambitious politician for power, or the desire to get rich quickly at other people's expense. But because these things are objectionable in themselves and dangerous to social well being there is no reason why the artist should not interest us in them by the genius with which he describes them. Stevenson's Dr. Jekyl-Mr. Hyde was a dangerous person whom, in real life, we should want the police to lay by the heels; but sensible people who read the story do not bristle with indignation at Stevenson for creating such a character; they simply enjoy the art of it. The writing of the story did not turn Stevenson into a monster of deception and crusity, nor does the reading of it have that effect on us. Things are different in set from what the same things would be in real life; and an artist's boy in the depiction of some dreadful phase of human nature does not necessarily mean that, as a priyte individual, he is departed, or that the spectacle of his art will make for depravity in the audience. Henry Irving was, as every one knows, struck down in a provincial town in England while he was playing Thomasa Beeket in Tennyson's play of the same name. The details of his death were suppiled by several members of his company visited Chicago not long ago as members of the company of his son, H. B. Irving. These actors, who had been with Sir Henry the night that he was cut down, said that they had been most impressed by the loneliness of his last hours. He was to have supped alone after the theater, to have seen nobody, and to have gone straight to bed. The men that were with him said that they felt that with all his greatness he had not been a completely

Ellen Terry, who is now acting in this country in "Captain Brassbound's Conversion," was incapacitated for a long time for stage activity. She is not the most robust woman in the world and the intense work she has done in her life has made some inroads upon her power of resistance. Therefore she is particularly suspeptible to influences that produce ill-

Just after Blanche Walsh left Chicago at the end of her last engagement there she went to St. Louis, there to produce her new play, "The Straight Road," While she was in Chicago she has been acting "on nerve." She is a notoriously bad first nighter, even as Grace George and some other experienced actresses are. In St. Louis Miss Walsh went all to pieces. She had to go without playing several nights, although by the time she got to New York she was in good shape.

To look at the bouncing Fay Templeton no one would think that she had any nerves of which she might by the prey. Yet for more than a year she was away from the stage purely because of a nervous trouble. Domestic grief brought it out and with the failure of her health sho retired from the stage. Since she has returned to it in "Forty-five Minutes from Broadway" she has been all right. This nas not, however, been the case with Victor Moore, the chubby man that plays Kid Burns in her support. For five weeks this season he was out of the cast because of sickness, thereby showing that it is not always the men or the women that look as if they never got sick that succeed in keeping their health.

language, of the emotions that human nature must feel when it happens to be so neurotic and so perverse as Salome was. In Strauss opera he sees these emotions raised by a consummate artist to a thousand times their original power; there is no music since "Tristan" so gorgeous as that of Salome's long impassioned appeal to Jokanaan to Riss her. It is quite possible that there are people who are not artistic enough to see the beauty of it all, and who, listening to the opera, have no room for any thought except that Strauss is a very wicked man with whom it is not good for them to associate. They have a simple remedy in their own hands—to stay away from the theater when "Salome" is on. But they have no right to prevent more sensible people from enjoying what, strange as it may seem, they really can enjoy without being straightway tempted to embark on a career of orime. New York has merely made itself ridiculous, as it will realize when, in a few years. "Salome" becomes part of the ordinary operatic repertory without any one's morals being a penny the worse. All that is now said of Strauss was said at one time of Wagner. Good journalist used to shriek themselves hoarse over the garden scene in "Tristan" and wildly denounced what they called the immorality of the plot of "The Valkyrie," in which Siegmund loves his sister Sieglinde. Nowadays no one, as he listens to the music of "The Valkyrie," cares two straws whether the lovers were or were not within the forbidden degree of consanguinity, while "Tristan" is an opera to which the youngest modern girl may safely take her mother. These works live in virtue purely and simply of their art; and if the art in 'Salome' is good enough to endure, all the objections in the world to its subject, from people who are not artists, will not be able to kill it. When "The Social Whirl" was being played at the Casino in New York last summer the leading part was taken by Adele Ritchie. The business of making her horse jump the barred gate at every performance and the ever present dread that she might land out in the audience instead of upon the stage so worked upon Miss Ritchie's nerves that she at one time retired from the cast to recuperate.

Miss Ashwell's acting has been done in the soul-stirring emotional lines so long that her whole being has been strung up to concert pitch. It was small wonder that the broke down under the great burdens slaced upon her. When actresses like Ethel Barrymore, who really do little acting that is a serious strain upon them. break down, it would be strange if those players like Miss Ashwell, who are always exposed to the greatest dangers of physical and mental fatigue, would not go to pieces. The late Edward Morgan always had

trouble with his health. He was stricken several times during important engagements and was compelled to retire from the stage temporarily. His last seizure was followed by his incarceration in a retreat for the insane and this was followed by his death.

That is the way that William Scanlan. the predecessor (greater than all his followers) of Olcott, Mack and the rest, went. and other actors and actresses have trodden the same way.

There was once a time when those players who were to play emetional roles got serives into the fit condition by copious potations of brandy, or whisky, or wine.

About the old actors, it is no unusual thing to learn from their biographies that they looked upon these means of stimulaas all right in themselves, and wrong when they were carried to such excees that through their instrumentality it became impossible for the player to give a performance at all. Edmund Rean and namy of the old-timers let drink fasten teelf upon them with such a hold that they never were able to break it off. It Biblical story, it remained for a poet of downed some of the best of them eventu-

be the right woman in the right the English stage until it was changed by tensive library.

But of late years the morale and good When Henry B. Harris presents his com-sense of the people of the stage inve im- pany here in "The Lion and the Mouse" proved so much that those practices that next Wednesday and Thursday evenings.

Coming Events, Beautiful Helen Byron and her company will repeat their performance in "Sergeant high finance and the evils of money influ-Kitty" at the Boyd theater this evening. The company is a good one and the piece and worked his story out with marvellously

On Monday and Tuesday, March 4 and 5, Miss Olga Nethersole, the famous English formance in a key that may be followed artiste, will appear for the first time in this city, supported by Frank Mills, and her specially selected company of forty people. The tour is under the direction of Louis Nethersole. Miss Nethersole has achieved an undoubted triumph which she deserves by virtue of the sincerity of her acting and her faculty for touching the right key of passion in her production of Clyde Fitche's adaption of Daudet's masterpiece, "Sapho." Miss Nethersols's interpretation of the artist's model, who becomes infatuated with the young country student and wins him, is a strong and vivid portrayal. Her powerful emotional ability has no better medium than the character of "Sapho." The production from a scenic point of view is a gorgeous presented at Boyd's theater by Miss Neth-The "show business" is picking up in formances and at the special matines on cars. The great star travels altogether in prepared Charles A. Hoyt's famous com-

"transcendentally beautiful,"

sent his trend of thought:

other hand, Dr. Muck, the present con-

has risen in excitement against the opera.

English scholar and critic, whose words

Salome." The following extracts repre-

The man with an artistic soul reads Wilde's play, and sees nothing in it but a very poetical representation, in beautiful language, of the emotions that human nature must feel when it happens to be so

The uninitiated of us have been brought

These things are not pleasant, but

up to recognize battle, murder and sudden

they do not unduly shock or nauseate us.

Thank beaven, familiarity with moral per-

version and sympathy with it have not

yet come to most of us. All we can think

than we ever dreamed could be possible,

that feeds on the symbols of Oscar Wilde

and will listen to and applaud a mon-

strosity of a woman like Salome. Personally I agree absolutely with

Mr. Krehblel, who said, the morning after

the performance at the Metropolitan: "A

reviewer ought to be equipped with a dual

nature, both intellectual and moral, in

order to pronounce fully and fairly upon

the qualities of the drama by Oscar Wilde

and Richard Strauss. He should be an

embodied conscience stung into righteous

fury by the moral stench with which

'Salome' fills the nostrils of humanity,

but though it make him retch, he should

be sufficiently judicial in his temperament

calmly to look at the drama in all its as-

pects and determine whether or not, as a

whole, it is an instructive note on the life

and culture of the times and whether or

not the exudation from the diseased and

polluted will and imagination of the au-

thors marks a real advance in dramatic

expression, irrespective of its contents or

In speaking of the last and crowning in-

cident Mr. Krehbiel says: "In all the

centuries in which the story of the dance

before Herod has fascinated sculptors

painters and poets, in spite of the secre-

tion of lustful incident upon the simple

our day to conceive this horror and a

their fitness for dramatic representation.

that there is a strata of society, bigger

with a special Thursday matinee at the Boyd theater, playgoers will be given their second opportunity of seeing the play. Charles Klein is the author and the play has recorded a success. Treating with well-planned detail. Mr. Harris did the rest by selecting a company of ability and the American playgoers are testifying their appreciation by crowding the theater erever "The Lion and the Mouse" is

Lillian Russell, in her new play, which Saturday, has one of the comedy hits of playwright, has utilized a subject in which the public is deeply interested, that is, ina clever satirical vein he has told a laughable and interesting story in "The Butterfly." The action of the play treats of a young widow of a millionaire who made his science by giving it to the church. Joseph with one of the best company of comedlans that has ever been assembled. In one. The first act shows the fancy dress the cast are Eugene Ormonds, John Flood, ball in Dechelette's studio in Paris and is Fred L. Tiden, Fred Tyler, Roland H. Hill, staged most lavishly. "Sapho" will be Grant Mitchell, Isabel Richards De Vaux and Kate Griffith.

At the Burwood during the coming week which she carries a full retinue of serv- will give each of the members of the

the role made famous by Tim Murphy. It will be well rendered, for the comedy of the character is right in Mr. Morrison's line. Mr. Hartford will disguise his handence, Mr. Klein followed an original idea some countenance under burnt cork and will take the part of George Washington Jefferson Fishback, "the minister to Da-Mr. Schofield ought to be imhomey." me se in the role of H. Brassy Gall, the Washington lobbylst. John Davies will lead the Texas contingent as Major Yell, and will be supported by Mr. Blaylock and Mr. Thompson. Miss Hudson will be "Ma" Brander, Miss Maycliffe will be Mrs. Campbell and Miss Martin will be Dixie. John Todd will be Captain Fairleigh Bryghte and ought to do well with the role. The rest of the long cast is well placed. The production has been careternational marriages and divorce laws. In fully worked out and the scenic arrangements made so that nothing will be lacking in this regard. The rehearsals promise a delightful performance. The play will be presented first at a matines performance on Sunday and each evening

> Tuesday, Thursday and Saturday. Barney Gilmore, the clever singing Irish actor, wil make his first appearance in the comedy-drama success. "A Rocky Road to Dublin," at the Krug theater for three performances, starting matinee today. Barney Gilmore, as "Bob" Daley, will sing new ballads and be heard in his harp

> "The Warning Bell," a pastoral drama, is booked at the attraction at the Krug next Tuesday and Wednesday. The play tells a story of the life of the quaint old folks of Cape Cod.

"Rufus Rastus," the musical extravaganza, is scheduled for presentation at the Krug for three nights and Saturday matinee, starting Thursday night, March 7. Ernett Hogan is still the bright, particular star of this attraction. All of the very latest song hits are used to stimulate the comedy indulgence.

At the Orpheum for the week, starting with a matinee today, the Fadelle Women's orchestra of Boston, whose popularity kept this theater crowded for an entire week last season, returns. Caroline B. Mchols, the talented and handsome conductor, and the numerous soloists that were heard last season are still with the famous orchestra. Dan Burke and his rollicking, rosy school girls, who are the saucy lassies making an impression with their barefoot dance in pretty chemise and skirt effect costume, come here for the first time. Jimmie Lucas will be on hand with his imitation of George M. Cohan, and the society debutante and her Dutch and negro sketches. La Veola, Parisian danseuse and chauteuse, is described as very beautiful and fascinating. The La Maze brothers. knockabout comedians, are slated for a funny turn. Leonard and Louie are remarkably clever head-and-hand balancers. Fay and Loa Denbyelle, the shadowgraphists, and the kinodrome pictures complete the program.

Henry E. Dixey, in "The Man on the Box." will be the attraction at the New theater, Council Bluffs, Tuesday night, March 5. Omaha theater-goers who wish to see the play may reserve seats by telephoning the box office of the New theater, Council Bluffs, Mr. Landow began last Thursday even-

Ruth Craven, supported by a large company, comes to the Bijou theater for four nights, starting Sunday, March 3, with matinees Sunday and Wednesday. Miss Craven is well known to the theatergoers of the west, although this is her first visit to Omaha. Her play this season is a the First Congregational church. An adcomedy drama in four acts, a story of every-day life. Miss Craven's portrayal of the role of Bonadine is said to be perfect. The press throughout the west speaks very The first program to be given by the highly of this clever young actress. "Her Omaha May Festival association will be at Fatal Error" promises to be the very best attraction at popular prices to visit Omaha this season.

> No one should fail to visit the Lyric theater this week and witness the performance to be given by Annie Abbott, the human magnet, who is undoubtedly the greatest attraction of her kind in the world. Miss Abbott weighs less than 100 pounds, yet, when she wills it, the strongest man, or force of men, cannot lift her from the floor. She stands upon one foot and ten men cannot push her from her balance. As many strong men cannot force a a common billiard cue to the floor while her hand is slightly resting upon it. When she stands upon the scales no one can weigh her. At times she will weigh fifty pounds, at others 350. No one can place an open umbrella over her head. Miss Abbott contributes 50 per cent of her entire salary to the support of two orphan homes, which are entirely kept up by her earnings. These homes are in Georgia. Her company of entertainers consists of ten people.

Gossip from Stageland. Frank Daniels opened in New York in his new comic opera, "The Tattoed Man," last Monday and was given a cordial re-

Eleanor Robson will revive "Merely Mary Ann" for a series of mid-week matinee performances during her run of "Salomy Jane in" New York.

A new play which Mme. Rejane will produce shortly at her Paris theater is called "London-Paris-New York," and will deal with phases of life in each of the three cities.

Gerhart Hauptmann, author of "The Sunken Bell," is to be present at the first performance of Charles Henry Meitzer's English translation of the play, which Sothern and Marlowe are to give at the

Charles Frohman has secured the English rights to "Brewster's Millions," and will produce the play in London this spring in connection with Guerrera's "Marie Rosa." Miss Roberts first played it in San Francisco four years ago. "Genesee of the Hills" did not score tre-mendously in New York and was dropped last night. "The Coward," a new play, in which several of the members of the Genesee cast will appear, whi follow at the Astor theater, among them Robert

Edith Decker, who sang the role of the designing Clarinda, with Elsie Janis in "The Vanderbit Cup," will join the ranks of the operatic stars next September. At present she is appearing with Anna Heid in "The Parisian Model." During her engagement at the Empire theater, New York, where she now is playing "Captain Jinks," Ethel Barrymore will be seen in a present London success, "The

AMUSEMENTS.

afford a welcome break in the serious work that has been so long in sway at that popular playhouse. Miss Pettes, who has proven so great a favorite in so short a time, will be seen as Bossy Brander, the dear little girl from Texas. Mr. Morrison is down for the part of Maverick Brander, the role made favorus by Tim Murphy. It by Miss Irwin and a ist's cleverest veln.

David Proctor, who has been most successful during the last two seasons in "A Message from Mars," is about to produce a new comedy by Avery Hopwood, called "The Powers that Be." In his support will appear the following well known players: Edwin Holt, Anne Sutherland, Katherine Mulkins, Emmett C, King and Sidney Mansheld.

Mansheld.

Marshal P. Wilder has given up vaudeville for the present, at least, and has
taken to the platform. He has prepared a
lecture called "Smiles and a Laugi or
Two," and soon will start on a tour of
the smaller cities. The talk will be a story
of his travels in Japan, and several moving pictures will be used that were taken
especially for Mr. Wilder.

Interest in the great fail to be given at

especially for Mr. Wilder.

Interest in the great fair to be given at the Metropolitan opera house, New York, May 6 to 11, in aid of the Actors fund, is attaining national growth. Contributions and suggestions are being received from all over America. The fair will be the most colossal event of its kind ever attempted and will appeal not merely to New Yorkers, but to thousands of out-of-town visitors. town visitors.

New Yorkers, but to thousands of out-oftown visitors.

Ermete Novelli, the famous Italian actor,
is about to make his rourth visit to
America, coming under the banner of the
Shuberts this time. He will appear for
the first time in Boston, on March 4. His
repertoire will include "Louis XI." "Papa
Labonard," "The Merchant of Venice,"
"King Lear," "Hamlet," "Othello," "Kean,"
"Monte Civile" and "Poverta Gente." a
play by the young Italian, Liberati. His
leading woman will be Olga Jininni.

Henry Miller and Miss Margaret Anglin
have arranged to give a single performance of "The Great Divide" at the Belasco
theater, Washington, on Monday, March 4.
This performance will be complimentary to
the representatives of the American people
and the envoys of foreign countries. De
Wolf Hopper is at the Belasco, Washington, the week of March 4. He has consented to let Miss Anglin and Mr. Miller
have Monday night.

Harrison Grey Flake has signed a contract with Percy Mackaye for a new play,
which is intended for the use of Bertha
Kallch. The work is a postic tragedy,
differing in form, however, from Mr.
Mackaye's "Jeanne d'Arc," which Mr.
Sothern and Miss Marlowe are presenting
this season. According to the agreement
the manuscript is to be completed by May
I, and Mr. Mackaye has gone to his country place in New Hampshire to devote
himself to the task.

E. H. Sothern has acquired the American
right to Catulle Mendes' drama, "La Vierge

himself to the task.

E. H. Sothern has acquired the American right to Catulle Mendes' drama, "La Vierge d'Avila," in which Bernhardt is now appearing at her Paris theater. The play is founded on the story of St. Theress. It was first produced in Paris on November 10 and it looks as if its run would be indefinite. The role of St. Theresa is one that would suit Julia Marlowe admirably, it is believed, and the play will soon be added to the Sothern-Marlowe repertoire.

The American rights to "Miss Hook of

that would suit Julia Marlowe admirably, it is believed, and the play will soon be added to the Bothern-Marlow repertoire.

The American rights to "Miss Hook of Holland" have been secured by Charles Frohman and it will be produced in New York next autumn with an all American cast. The author, Paul Rubens, has contracted to supply Mr. Frohman with two tother musical pieces for both English and American use and the first to be ready in March. In addition, Mr. Frohman has obtained the American rights to "When Knights Were Bold," a three-act farce which has made a great laughing success at Wyndham's.

It is an odd coincidence that in the majority of the plays with which James K. Hackett has been associated successfully the title has been composed of four words, generally with the preposition "of" as the third word, as evidenced by the following list: "The Tree of Knewledge," "The Prisoner of Zenda," "The Courtship of Leonie," "The Pride of Jennico," "Fortunes of the King," "John Ermine of the Yellowstone," "Mr. Barnes of New York," "The House of Slience," "Rupert of Heatzsu," "The First Gentleman of Europe" and "The Walls of Jericho."

The announcement that Marie Doro is to be "starred" in "The Morals of Marcus" recalls the fact that this was the play projuced by Mr. Bourchier at the Garrick theater in London from which the critics were debarred on the opening night. As will be remembered by those familiar with the controversy that followed, Mr. Bourchier subsequently wrote an apology for his action, asking that the play be reviewed, "in justice to the author, actors and actresses." The play is a dramatization by W. J. Locke of his novel, "The Morals of Marcus Todeyne," and has enjoyed a long London run.

Lawrence d'Orsay has closed his season in "The Embassay Ball" and on Monday, March II, will appear in a new comedy, entitled "Lord Doncaster" his support will include Jose humorous character than he has been essaying. Augustus Thomas at present is at work on a new western play which Mr. d'Orsay will use next seaso

essaying. Augustus Thomas at present is at work on a new western play which Mr. d'Orsay will use next season. In "Lord Doncaster" his support will include Jose-phine Drake, Helen Robertson, Ida M. Darling, Margaret Dale, Sydney Mather, Harold Heatop, Emerson Mack and Lyster Chambers. Dubious Diagnosis.

The late Ambrose L. Thomas of Chicago once told a story about two doctors. "To illustrate my point," he said, apropos of an advertising error, "I'll tell you about my friend Bones.

"Bones was taken ill, and, his family physician being out of town, a specialist

"But the family physician unexpectedly returned, and he and the specialist entered Bones' chamber together. They found the man in a high fever and partially uncon scious. Each put his hand under the bedclothes to feel Bones pulse, and each accidentally goth hold of the other's hand. "'He has typhoid,' said the first physi-

'Nothing of the kind,' said the other. 'He's only drunk.' "- New York Tribune,

Belgium and Y. M. C. A. (Continued from Page One.)

personally the great Hungarian patriot, Louis Kossuth, and that I had such a fond remembrance of him, helped me much to get the hearts of the Hungarian people. I need scarcely add that the crying needs of the young men of that great city appealed very strongly to me. I would have stayed longer if I could.

ROBERT WEIDENSALL Paris, France, Jan. 9, 1907.

AMUSEMENTS.

Omaha May Festival Association PIRST CONCERT-BOYD'S THEATER, Wednesday Evening, March 13, 1907. Omaha Philharmonic Orchestra Robert Cuscaden, Conductor.

Ernest Mordin, Concertmaster Assisted by Prominent Chicago Vocaliat.
Season tickets, good for two reserved seats, for each of 4 concerts, \$5.90. Three other concerts in May, closing with "Elijah," by well-trained Chorus and Orchastra, with prominent soloists from the east. Subscription tickets may be had of Schmoller & Mueller Piano Co., A. Hospe Co., A. M. Borgium, secretary, 1810 Capitol ave., or any of the directors.

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Professional experience while studying. LILLIAN FITCH, Director. MATINEES. ENGAGEMENTS. W. J. Burgess, Mgr.

ally. One of its last victims was Barry musician of our day to put forth his high-

MARIE PETTES appears to Sullivan, whose style of acting dominated ants, a private secretary and quite an ex-

once were accepted as the usual thing are is one of the latest and best of comic

is to be produced at the Boyd Friday and the year. Kelett Chambbers, the young money in railroads and soothes his condruing the week, with other matiness on Brooks has surrounded Lillian Russell

one of the comedy treats of the season will arrive here in a special train of five will be offered. Director Hartford has her special car, "The Nethersole." on edy, "A Texas Steer," for the bill. This

Music and Musical Notes ND still the nations rage over est powers in its celebration." The reading "Salome!" Emil Paur, the leader of these different criticisms is an interestof the Pittsburg orchestra, has ing study in the quality of minds. It is been making various violent amazing to note the muddiness which perspeeches in Boston in defense of vades many. Like calls to like, and art. the opera. To him the production was the same as charity, is made to cover a He scores multitude of sins. Perhaps "Salome" will Kalich, playing the older Friedlander girl relentlessly the utter idlogy of the New live, but if, as Mr. Newman contends, we Yorkers in making such a fuss. On the become used and blunted to such things, how can we end as anything but degen-

ductor of the Boston Symphony orchestra, erates?

Ernest Newman, the very well known Seen too oft, familar with her face," etc. W. J. Henderson of the New York Sun in this week's Courier, "The Censored is one of the most rabid enemies of "Salome." The theme is to him unspeakable. He remarks: "If this be art, then let the music of the future find her mission in sewer, pest house and brothel." His attitude has been considerably ridiculed, because, before the production of the opera. he gave several lectures upon it, for which he presumably received money. When he saw the finished performance he shifted his ground completely. He accuses the Metropolitan management of ignoring certain stage directions as to the lighting,

which made the last scene unbearable. The additions to their vocabularies which the staid and scholarly critics of New York have burned into the columns of their various journals is fairly startling. For once they were stirred out of their calm and let loose hurricanes of spontaneous word painting.

ing his series of six plano recitals in historic form at the Matthews Plano company's rooms. The first recital represented music from the time of Conperni, 1668, to Mozart, 1791. The second evening will be devoted to Beethoven. One program (Chopin) will be given at

The end is not yet!

mission fee will be charged. The other reditals are free. Tickets may be obtained at the Matthews store. Soyd's theater on the evening of March Omaha people should be very deeply interested in this orchestral concert. Mr. Cuscaden has put a great deal of time and energy into its development. It means another step toward the goal of a permanent orchestra. Mr. Cuscaden will have the assistance of a prominent Chicago singer. The instrumentation of the orchestra is: Eight first violins, eight second violins, six violas, four bassos, four celli, two flutes, two clarinets, one oboe, one bas-

soon, two cornets, two horns, three tromones, one tuba, traps and drums, tympani and harp. March 4, for the benefit of the City Mission, a concert will be given at the Lyric theater. Mrs. Welpton, Mr. Duffield and

Mr. Schernel are the artists who will take On account of conflicting with the Conried dates at the Auditorium, the Boyd management was obliged to give up the San Carlo Opera company. We shall not

hear Nordica and Nellson, nor yet Florio Constantino. Too bad. The musical department of the Woman's olub had its regular meeting on Friday

The second evening of the historic recitals by Max Landow will be given Tuesday, March 19. This evening will be devoted entirely to Beethoven (1770-1827), induding the wonderful "Kreutzer Bonata," for plane and vielin, by Mr. Robert Cuscaden and Mr. Landow. These musical evenings are given in the salesroom of the Matthews Piano company, where tickets can be obtained. On account of the limited seating capacity of the room, only about 130 can be accommodated, therefore, to insure a seat it is necessary to secure a

ticket in advance. Tickets are free. The Tuesday Morning Musical club will meet next week at the residence of Mrs. L. F. Crofoot. Mrs. R. B. Howell has charge of the program, which will consist of numbers by pupils of seven or eight of

the leading teachers of the city. The morning of March 12 the Tuesday Morning Musical club will give its annual artists' recital at the residence of Mrs. E. W. Nash. Carrie Jacobs Bond has been engaged. This will delight all music lovers, and particularly singers. Mrs. Bond's songs and poems are well known and much loved. This season her work has caused the greatest enthusiasm. Wherever she goes she leaves a fund of

and a short sketch of each composer rep resented was given by pupils of Miss Margaret Boulter at her studio Saturday Miss Alice M. Fawcett announces a pupils' recital in her studio at Boyd's the-

ater on Tuesday evening. March 6, at 8

A program of twelve numbers was played

Last Friday evening, at the First Methodist church, the musical faculty of the Nebraska Wesleyan university gave their annual Omaha recital.

MARY LEARNED.

And the OMAHA AUDITORIUM COMPANY at the

ever constructed, will be on exhibition at this great show, Orchestral Music.