

Boyd's About Plays, Players and Playhouses

LOLA NETHERSOLE'S visit to the Boyd afforded a welcome break to the evenness of the season up to date by putting another high point on the record. Miss Nethersole used her famous "Bapho" as her vehicle for introducing herself to Omaha. No doubt can exist as to the talent of this charming woman. She is all that had been said of her, and then some. Simple and unaffected in her personality, a genius and yet a woman whose interest in mankind's affairs is undiminished, she made a marked impression on all. About her welcome to the visitor is something that leaves no lingering suspicion that she is affable merely for advertising purposes. She apparently means it, and her sincerity in the stage. As Fanny LeGrand she spared no detail in development of the character. All its weakness and its misery were shown with unparagoned fidelity, and whether or not she succeeded in pointing a moral, she did provide a warning. It serves to emphasize what has been so frequently said before, here, and elsewhere, that beyond a well defined limit a woman dare not go if she would retain her right to happiness. Miss Nethersole will begin her American tour in Omaha next September, and promises to give us at least two new plays. It may be that she will offer one of Suderman's heroines, probably Magda, and Paula Tanqueray for our education. It is a little remarkable that "The Second Mrs. Tanqueray" was written for Miss Nethersole, but her engagements were such that she had to decline it, and Mrs. Campbell created the role.

The business of the week at all the houses was good. At the Orpheum the bill was so strong that for the second time this season an overflow matinee was given on Friday. The business at this theater is rapidly approaching the two-a-day status. All of which calls to mind a story Manager Heller tells with some gusto. Once during the winter a merry party of vaudeville performers were on their way from Kansas City to Omaha, and fell to talking about what towns they had been in or were going to. "By the way," said one, "what is Omaha noted for?" "Tree matinee week," said the "nicer" performer, who was rolling a cigarette, and the rest understood. But this will soon be over if the interest in the vaudeville continues to grow as it has.

Meers Brandt's announcement that they will build a theater for the uses of the Shuberts is the first thing in the way of a definite proposition along the line that has been made. It is interesting to note in this regard that the last time Isabel Irving appeared in Omaha as a star it was at the Krug, in "The Crisis," as an "independent," under the management of James K. Hackett. This week the star is seen at one "trust" house and the play at another. Mr. Hackett has long been playing under "trust" management, while his wife, Mary Mansfield, is playing under "independent," all of which shows how seriously the actor folks take the alleged war between the interests. A second flourish of the star is the fact that the effect of bringing a number of high-grade attractions to Omaha that do not now get in, and the business end of the investment is a matter that concerns those who are going to invest in it.

Love, Bad Luck and Talent. That an actor or an actress to be of any use on the stage must have loved and suffered on the stage is a tenet held by many of the best judges of the affairs of the theater, and a survey of the names that are written high in the annals of the contemporary stage in Omaha, will find the love and the suffering don't have to occur to the same player. Some of the actors and actresses gain increase of artistic faculty through marriage. Others through being the victim of hard luck of one sort and another. A few of the ill starred ones have both married and had hard luck. Certainly the latter was the case with Madam Manfield when he all but starved in the streets of Boston. This was before he entered the newspaper business, from which he came to the stage. His parents were distinguished people, and Manfield's talent always was to be recognized, yet he almost starved just the same.

Edward Morgan, who made a reputation in England as the villain in "The Heart of Maryland," and who made a reputation in this country as the saintly hero in "The Christian," "The Eternal City," and other plays, at one time was reduced to the necessity of earning his living by helping load railroad cars in the yards in Chicago.

William Faversham, matinee idol, star, and husband of the clever actress, Julie Opp, slept on the benches in a New York park once. He tells about it now when he is conjuring up those days that were filled with hard luck, those days which preceded the latter days that were filled with prosperity. Faversham kicked like a steer the last time he was in Omaha because he had to sleep at a hotel and travel in a Pullman car.

Hard luck brought the talent of many an actor and actress into full bloom. Sometimes the influence of the discipline of those hard luck days was to be seen in the work of the player where it showed as a direct result of what he or she had gone through. Lawrence Barrett had been a newsboy in Detroit. His voice, which was always one of his best assets because of its sonorous quality, had been trained in the best school of exposure and education of them all—a news-stand on a street corner.

Some of the actors that have risen highest have started lowest down, and it has seemed at the start that some of them never would be able to make their way past the obstacles that interposed between them and success. The members of the well known team of Weber and Fields, a team which until its dissolution amid tears of regret shed by all who appreciated real comedy, had gone at the head of the burlesque business, started in cheap museums and dance halls. During one of their early engagements they were exposed to a most humiliating time in one day. They were not allowed to use the dressing room that the other performers used.

No one who knew Blanche Walsh as she was running about the streets of New York, a little dirty faced child, but the pride of her father, "Patty" Walsh, the politician, would have dreamed that one day she would be a star and one of the best money making stars in the show business at that.

Clyde Fitch, who has supplied Miss Walsh with two pretty good vehicles in "The Woman in the Case" and "The Straight Road," knew what hard luck was. He got large installments of his lesson even after he had struck oil in the matter of selling plays. There was a time after he had written several successes when for eight years managers and actors took off his hands none of the plays he had ready for sale. This was harder luck than comes to most people connected with the stage. After they make a hit their future usually is assured. With Fitch, after he made his first hit, he had to wait eight years till he was given a chance to prove that the hit was no fluke.

Lillian Russell has had more experience with matrimony than any of the other players of today upon whom matrimony has

scattered its influence. Her nearest competitor is Lionel Lawrence, an actor-manager, although there are many actors and actresses who have taken the walk to the altar three times and not a few who have gone that way four times. Indeed, marriage and sudden streaks of hard luck have had about as much to do in the way of developing the ability to act as any other two elements there are in existence.

It has been out of hard luck that some of the greatest successes that have decorated the stage have grown. Augustin Daly was in hard luck at the time that he was sent from Boston to New York to take active part for the first time in theatrical management.

It was hard luck which had befallen Richard Ganthony that made him nervy enough to peddle his fine play, "A Message from Mars," around the country and then to take it to London, where it was accepted by Charles Hawtrey and at once made good.

It has been in times of hard luck that some of the finest women whose names have been connected with the stage have encountered their husbands and cheered them so that they were able to do great work that itself forced the recognition that had not come when the skies were brighter. It was after William Farnum had a run of bad parts that his wife, Mabel Eaton, cheered him up so that by "charging away" he was able to secure the part of M. Somers in "The Prince of India." That he and Miss Eaton were then divorced spoils the moral of the story a little, but everything cannot be exactly as the ideal historians would wish it.

There have been plenty of women from the time Kitty Cleve exercised such influence over Garrick to the days when Ellen Terry helped shape Henry Irving's policy at the Lyceum in London, and when Mrs. Mansfield helped her husband in his restless struggle for the highest success, who have had a large share in the work that the stage has done.

One of the worst things that can happen to an actor or actress is to have no hard luck at all. These players about whom the world cares most just now have all in their time had their share, and some of them more than their share, of knock and ill use. Most of them have had their lot improved or made worse by matrimony, but few of them have not been married either for better or for worse.

No actor who is in hard luck or who is

married (the same being by no means interchangeable terms, no matter what the vaudeville monologists say) ought to give up the fight for recognition. It is on the cards that he is to have a big chance to win.

Coming Events.

"The Time, the Place and the Girl" comes to the Boyd for three nights, beginning with this evening, with the sanction of an unfinished run of six months in Chicago. Here the virtues of musical comedy must be definite and decisive before the play will accept them. This piece is not a musical comedy, but a comedy with music, full of lively action, good, sound sentiment, and what is more than either, a number of original and artistic character types. The score was written by Joseph E. Howard and the book by Messrs. Hough and Adams, illustrators. The leading part is that of "Happy" Johnny Hicks, played by Arthur Deagon. Hicks is a square young gambler with a fund of sound philosophy which he expresses in epigrammatic slang, and who falls in love with a pretty trained nurse at a mountain sanitarium. The role of the trained nurse, which will be played by Miss Lucia Moore, is one of the most refreshing in all comedy, combining as it does the shrewd wisdom of the woman of the world, with the tender sentiment and ingenuousness of a country lass. The colloquies between Molly Kelly, the nurse, and Johnny Hicks contain some of the brightest dialogue that has ever been provided for the stage. The play's production includes an unusually effective scenic setting and the chorus is from the La Salle theater in Chicago. The piece is under the stage direction of Ned Wayburn.

"Susan in Search of a Husband," the delightful little play that was a part of Miss Eleanor Robson's repertoire at the Liberty theater in New York during the present season, and which made such an enviable impression there a few weeks ago, is to be given here at the Boyd for three nights, starting on Thursday and with a matinee on Saturday, with Miss Isabel Irving, the charming American actress, who was especially engaged for Miss Robson's company this season in this very play, in the principal part. Liebler & Co. have arranged for her support a remarkable cast of players who were each and every one members of Miss Robson's company during

the present season. "Susan in Search of a Husband" is from the pen of that master English humorist, Jerome K. Jerome, and has been dramatized for the American stage by Eugene W. Presbury, who will be remembered for his excellent work as the author of the highly successful drama, "Raffles." The story told is an old one. The scenes are laid in a quaint old country inn, where the heroine, Susan Gambett, formerly a New York girl of some social pretensions, has come to occupy the post of chambermaid, she having fallen upon evil times and being compelled to earn her bread in such a way. Her husband, a hard, young swain, to whom she was married seven years before and who disappeared immediately after the ceremony. At the inn she finds her bosom friend, Miss Penicuke, an heiress, who is being pursued by an English lord. The heiress wishes to find out if the suitor loves her as she does, and for this purpose she changes places with Susan, and takes the position of the chambermaid, while Susan becomes the heiress. The nobleman turns out to be the long lost husband of Susan, and owing to the change in characters is all at sea as to the identity of his wife, for whom he, too, has been searching.

"The Crisis," based on the novel by Winston Churchill, will be the bill at the Burwood during the coming week. This is a story of much historic interest as well as a dramatic play, dealing with the events immediately preceding the civil war. Its scenes are laid in and around St. Louis, and its characters are typical of the times. Judge Whipple, who is one of the fine figures of the play, is a staunch friend of Colonel Carvel, a direct descendant of Richard Carvel of revolutionary fame, that is also a strong in his support of the Lincoln idea as the colonel is in his allegiance to the south. Stephen Brice, the hero of the drama, is a young man from the north, whose ideas of human rights are those he gained in Massachusetts. He has a difficult time in making his way at the outset, but perseveres in spite of the social position he encounters. Colonel Carvel's beautiful daughter, one of the south's true daughters, is the heroine. Mr. Morrison will have the difficult and trying part of Stephen Brice; Mr. Hartford will be Judge Whipple, a fine old character, and Mr. Davies will be Colonel Carvel, and the other roles in the cast, which is unusually large, are all well placed. The piece will be first seen at a matinee on Sunday afternoon and then on each evening during the week and on Tuesday, Thursday and Saturday at other matinee performances.

Nat M. Willis, "the happy tramp," and his company of funmakers and a score of pretty singing and dancing girls will be the attraction at the Krug theater during the coming week. Starting on Thursday, in Broadway and Currie's latest musical comedy production, "A Lucky Dog," by Mark E. Swan and George Nichols. The comedy is in three acts. Act first, exterior of Fenwick school, a young ladies seminary; act second, interior of the Egyptian museum; act third, the interior of a restaurant. The bright, witty dialogue, funny situations, heart interest and the many tuneful songs are interrupted only by the dazzling brilliancy of enchanting ensembles and dances and the bewitching beauty of scenic and electrical splendor.

"The Pride of Newspaper Row" will appear at the Krug theater on next Thursday, Friday and Saturday. It is a sensational melodrama, by Hal Reid, filled with nicely shaded pathos, blended with native wit and philosophy. The scenery is said to be realistic and truthful, as the play itself and the cast is reputed to have been selected with great care.

Another top-notch bill is promised at the Orpheum for the week starting with a matinee today. To avoid offering slight, three features are given distinction in the billing. Each of these will be a one-act comedy play, and each will give an airing to some of the best comedians who were given the distinction of headliner on the notable bill with which the Orpheum opened as a vaudeville theater, will be seen in a lively farcette entitled "All the World Loves a Lover," by Brandon Hurst, Edward A. Stevens, and Edna Wallace Hopper. The second feature is a comedy sketch called "A Night Owl," in which a husband returning to his flat finds his wife out and his pretty cousin on a visit, whom he entertains with the songs, conversations and doings of the members of a mad club. The third feature is a comedy sketch called "A Bachelor's Dream," by Edmund Day. It tells a story of a sick husband, who in his feverish dreams believes he is pursued by numerous wives he has married in different climes. In the transition from the first to the second feature, a Spanish girl and her spouse of other nationalities may Edouin is given ample scope for a wide range of versatility. The St. Onge brothers, declared very clever, will offer a comedy cycling turn, Charles Martell and Laurin Harris will do a stirring and dancing specialty, A. L. Guille, Adeline Patti's tenor, will be the notable vocal feature. William Morrow and Miss Schellberg, who are said to be interesting mimics and pleasing singers, and new Kinodrome pictures complete the program.

Yvette Guilbert is soon to be seen in a new play. It is to be called "Eau Troublée." "Brown of Harvard" is being translated into a novel by its author, Fida Johnston. Andrew Mack, the Irish comedian, has just returned from his tour of Australia, to embrace thirty weeks. Mrs. Madge Carr Cook and a complete American cast will present "The Cabbage Patch" in London next month. Macklyn Arbuckle is to star in a new play of the week "The Road to Yesterday." It will be the pleasure of the audience to see the next month. It will have its premiere in Chicago.

Victoria is to remain in this country ten weeks longer than her contract called for. She will receive \$20,000 for this extension, just \$2,000 per week. At the close of the Herald Square engagement "The Road to Yesterday" will be sent to the pleasure of London, with Minnie Dupree in the leading role. Edna Wallace Hopper leaves Lew Fields and his company in "About Town" to assume an important role in the new musical production, "The White Chrysanthemum." Edward Knoblauch, who dramatized "The White Chrysanthemum" last season, is now playing Nina in "His House in Order" in support of George Alexander in his tour of the English provinces. Lena Ashwell, the distinguished English actress, has secured the British rights of the musical comedy, "The White Chrysanthemum," "Liebels" from Robert Hunter, and she

proposes to make a London production of "The Reckoning" this coming May. "The Rogers Brothers in Spain" will be the vehicle for the antics of the popular German comedians next season. Edgar Smith is to write the book and Max Hoffmann will provide the music and the production will be made early in the fall. Lola Glaser is to go back into a musical play, and that, too, within six weeks. "The Small Town Gal" is the name of the affair, with George M. Cohen as the responsible party. Cohen is also ready with a new play, "The Honey-mooners," which is to be produced at the Aerial Garden in June. Langdon Mitchell, author of "The New York Idea" and "Becky Sharp," has begun work on a new play which Harrison Gray Dyer will produce next season. It will not be what is called a "star" play, but will have a quartet of characters of nearly equal importance.

From all accounts Lillian Russell seems to have fared little better in her choice of "The Butterflies" than in her previous production this season, "Barbara's Millions." It is announced that next fall she will appear as Lady Teazle in "The School for Scandal," following the success she achieved in a musical version of the Sheridan comedy. Sothen and Marlowe leave for London on March 19 to begin a six weeks' engagement in the theatre of the city, and scenic productions will be taken along. "The Sunken Bell," "Jeanne d'Arc," "The White Chrysanthemum," "The New York Idea," "The Sunken Bell," "When Night Comes in Flower," "As You Like It," "Romeo and Juliet," "Daughter of Jorio" and "Guenivere" are among the plays to be given.

The paucity of sterling attractions in the smaller cities of this country, which are in the theatrical phraseology called "one night stands," has led several of the independent managers to organize between twenty and thirty cities, and the plays will be selected from the best of metropolitan dramatic, comedy and musical successes. Mr. Fluke will send out companies to present "Leah Kleschna," "The New York Idea," "The Sunken Bell," "The White Chrysanthemum," "The Rose of the Rancho," "The Music Master" and "The Darling of the Gods."

Weidensall Letter

(Continued from First Page.) city, museum, picture galleries, the cathedrals, churches, hotels and a multitude of handsome private buildings. It has fine parks, boulevards and squares, lakeside and river-side attractive resorts. It has a climate that makes it a favorite resort in the summer season, when all of its hotels are crowded to overflowing; also a most desirable winter resort for others, when the best pensions or higher-classed boarding hotels are full of the best kind of people. It is a most convenient place for conferences and conventions of national, continental and world-wide interest. Basel is a very busy meeting place of great express railroad lines that go to and fro through all of Switzerland. It is one of the busiest railroad junctions in Switzerland. Its great growth in railroad traffic has compelled the railroads to erect a mammoth railroad station. It has a fine resort of the most picturesque on the upper Rhine river. The river, with its magnificent bridges and well built up shores, presents a charming view. Basel has some noted buildings—its cathedral, an old but very imposing building high up on the bank of the river. In its rear is a magnificent resort of the most picturesque of balustrade all around it, standing up in bold relief above the river. From this resort one can view the river far below it and look down upon its splendid bridges and see far up and down the river and the opposite city shores, a most remarkable most remarkable cloister, a regular pantheon. The large public hospital, with its great buildings and wonderful park enclosed, is superior to many hospitals in much larger cities. It has a famous mission building in the city, well endowed and finely managed, and other men preparing for mission fields everywhere in the world. The celebrated St. Christophers mission school is about two hours' ride from the city and can be plainly seen on the hill top. This is an intensely spiritual school and has sent missionaries to all parts of the earth. These and other institutions in different lines of Christian work are of long standing. There are one or more committees who have stood by these enterprises for years as business men would their business. All this work has grown up strong because of their faithful and intelligent supervision and management. There is scarcely a man of interest in these Christian benevolent interests has been so carefully directed and provided for. There is a general headquarters where all of these institutions are more or less represented and provided for. Other cities may boast greater material things, but Basel stands on a high plain in spiritual things. Switzerland is a country peculiar to itself. It occupies the summit of Europe with its great snow-capped range of mountain peaks well known to the whole intelligent world as Mount Blanc, the highest point in Europe, 15,700 feet, the Jungfrau, the Matterhorn, etc., and includes valleys of unsurpassing scenery as the Rhone and Marigny valleys, lakes Geneva and Lucerne, etc., equal to the grandest, glaciers large and small, splendid cities, Lucerne, Zurich, Berne, Lausanne, Basle, Geneva, etc., and multitudes of smaller towns and villages nestled in the valleys and mountains, everywhere affording delightful resorts for all that come from all nations. Its noted mountain passes are yet the delight of the more venturesome tourists. By innumerable marvelous feats of engineering in the construction of bridges, curved grades and tunnels, railroads have been made to pass through all parts of Switzerland. At every turn of the trains or when they emerge from the tunnels new and entrancing pictures are in full view of the passengers. Switzerland has a strong and intelligent people, who have maintained a republic in the midst of monarchies. It is a nation of reformers and is possessed of a strong evangelical faith. ROBERT WEIDENSALL.

Music and Musical Notes

I AM inspired to write a short dissertation on the woes of the music critic. To be sure, most are nearly as badly off as a certain critic who recently aired his views, saying that after five years he had realized that the star of the stage was not always there as a few lily consented knock and ill use. Most of them have had their lot improved or made worse by matrimony, but few of them have not been married either for better or for worse. No actor who is in hard luck or who is

The concert is Wednesday night, the 13th, Monday (tomorrow night) a recital will be given at the Lyric theater for the benefit of the City mission. Those taking part are Mrs. W. C. Rogers, Mrs. W. C. Duffield. For a long while a better house has been needed for the mission work and greater facilities for teaching the children who crowd to Miss Magee. This is indeed a worthy cause. With the added magnet of the popularity of the artists who will give their services the house should be full.

Mr. Landow has had printed in pamphlet form for the program of his piano recitals. They read most interestingly and instructively for the student who it is a point to hear them. Tuesday evening will be devoted to Beethoven (1770-1827). The Kreutzer Sonata will form the chief feature. Mr. Landow will have the assistance of Mr. Robert Cuscaden in its interpretation.

Thursday, March 14, the musical department of the Woman's Club has its regular meeting at the First Congregational church. A special attraction will be the Josie quartet of the Musical Art society, which will sing "Landlighting." Others taking part in the program will be Miss Ellen West, Miss Mildred Keller, Mrs. J. G. Kelly, Miss Barnes, Miss Dennis, Mr. Martin Bush and Mr. Charles Haverstock. Accompanists: Mr. Simms, Mrs. Hegman, Mrs. Halton and Mr. Bush. The program is under the leadership of Mrs. Frank Staibach.

I would appreciate very much if someone who knows will tell me if there is anywhere a list of the musicians' musical societies and schools of Nebraska, with the names and addresses. Such a list would be a valuable one in many ways to those who are managing large scale attractions. If such a booklet has never been compiled, why doesn't some enthusiastic person go to work on it?

Schubert, too, wrote for silence; half his lay like a frozen Rhine till summers came. That's what the grass above him. Even so, his music lives now with a mighty youth.

The Unfinished Symphony, which the orchestra will play Wednesday night was for forty-five years buried and unknown. At last it was brought to light, and appreciation by Sir George Grove in 1865 at the Crystal Palace in London. Since then it has come to be one of the best loved numbers of our time. In reality it is only a fragment; two movements are complete; only nine bars of the scherzo have ever been found. No one knows why Schubert gave up this work. Sir George Grove says of it: "Every time I hear it I am confirmed in the belief that it will be apart from all other compositions of Schubert or any other master. It must be the record of some period of unusual utterance and depression, unusual even for the susceptible and passionate nature of Schubert." Perhaps the mood never came again in which he was capable of going on with the work. As it was it may have represented to him all experience, mental or moral, in its entirety. How many beautiful vistas are unfinished!

At Boyd's theater on March 17 the Savage English Grand Opera company will give Puccini's "Madame Butterfly." The opera is unusually beautiful and effective, both in the music and the setting. The score is one easily untinged. A knowledge of the music before hand adds worlds to the pleasure of the audience. The story is known to most. The music alleviates a little its heart-breaking pitifulness. One can at least go back to the joy and richness of the first act. The duet with which it closes, is one of the very finest pieces of modern writing in the semi-grand opera style. The climax is tremendous. Poor little Butterfly flies to exalted heights. There she ever afterwards remains. How we long to shake B. P. Pinkerton and send him about his business and in the end would gladly see him ground to powder. Nothing would be too bad.

Mr. Charles W. Strine, manager of the spring tour of the Metropolitan Opera company, spent Friday and Saturday in the city conferring with Mr. W. Rogers, the local representative. The opera "La Boheme" had already been decided upon. Thursday Mr. Strine received a telegram thanking the performance for the afternoon would be the fairy opera, "Hansel and Gretel," together with "Pagliacci." The casts will be the same as in New York. Carlos and Beate "The Bohemians," Bella Allen, Manfred Weed and Mr. Garris in Humperdinck's opera. Geraldine Farrar will make her first appearance in Omaha in "Pagliacci." Scotti will sing the role of Tonio. MARY LEARNED.

BOYD'S WOODWARD & BURGESS Mgrs. TONIGHT, MONDAY AND TUESDAY THE MUSIC PLAY THE TIME THE PLACE and THE GIRL 50-BEAUTY CHORUS-50 THURSDAY, FRIDAY, SATURDAY, Matinee Saturday LIEBLER & CO. Present ISABEL IRVING IN JEROME K. JEROME'S COMEDY HIT SUSAN IN SEARCH OF A HUSBAND All Star Cast, Including MARIE WAINRIGHT JESSIE IZETT EDITH LEMMERT HERBERT STANDING ERNEST MAINWARING HASSARD SHORT March 19-20-PAUL GILMORE-"At Yale" BURWOOD MATINEE TODAY TONIGHT - ALL WEEK THE CRISIS MATINEES-TUESDAY, THURSDAY, SATURDAY, SUNDAY. NEXT WEEK-FANCHON, THE CRICKET.

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Orpheum CREIGHTON 'Phone Douglas 494. Week Commencing Sunday Matinee, Mar. 10 To-day 2:15-To-night 8:15 Modern Vaudeville JOHN C. RICE AND SALLIE COHEN In "All the World Loves a Lover" ST. ONGE BROTHERS Carmel Cycling Novelty CARTMELL & HARRIS An Artistic Singing and Dancing Specialty EDWIN STEVENS AND COMPANY Playing "A Night Out" A. L. GUILLE Adeline Patti's Famous Tenor MORROW & SCHELLBERG Mimicry, Song and "Cow-Boy Girl" MAY EDOUIN AND FRED EDWARDS Presenting "A Bachelor's Dream" KINODROME New Motion Pictures PRICES-10c, 25c, 50c LADIES' TOILET SUPPLY CO., Bradley Bldg., St. Paul, Minn.

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