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About the only events that attracted more ; for any one with the least experience in than ordinary interest at any of the local dramatic affairs to witness a single retheaters last week were the beautiful prohearsal without recognizing its utter worthduction of Bronson Howard's success of ten years ago, "Shenandoah," given at Boyd's the first half of the week, and the debut, in vaudeville, of a well known young Omaha of portentious futility has been seen on the local stage within recent memory. Every woman at the Orpheum, Wednesday night. act is heavy with dullness and crammed. "Shenandoah" has been frequently pre-

sented in this city during the last ten years, but never before was it given such a truly magnificent production as that seen here last week. It is one of the prettiest and best constructed so-called military dramas spiracies of which the modern history of of the century. Its author, thinking that it thad outlived its popularity, shelved it some seasons ago. However, shortly after the seasons ago. However, shortly after the opening of the late war with Spain, Jacob litt awa a splendid concentuality for the rene. Litt saw a splendid opportunity for the repetition of its former success and produced it in both Chicago and New York, elaborating upon the scenario, thus adding new luster to the plece. In both cities it enjoyed an entire season's run. At each of the local performances last week Boyd's theater was crowded.

Miss Nelle Paris' dobut at the Orpheum proved most successful. The theater was crowded with her admiring friends, all of whom were much pleased with her first professional effort. She expects to secure eastern engagements soon, and will doubtiess succeed on the stage.

The Trocadero Opera company presented the usual opera-comique preduction, this time "The Chimes of Normandy." Light Omaha, and promises to continue so for an indefinite time. The week's production was cealed in it somewhere there is supposed to a creditable one in every way.

upon religion or the church, but if this ex-For the week commencing today one new ists, it is too vague, irrelevant and puerlle to cause disquiet or resentment on the part play is to be offered. It will be the threeact farce, "Dear Old Charley," which was of anybody. There is, indeed, no discernifirst produced in Chicago last spring and, ble motive in the whole affair, although Mr. while the press at that time was not very Stuart Robson must have had one in asflattering in its criticisms, it is said that suming the part of the hero, for which he the rough edges, always noticeable in a is, artistically and constitutionally, utterly The American biograph is another attracfirst presentation, have been smoothed off unfitted. It would be more than uncivil-it tion that will doubtless prove popular. It and that the piece is really a clever one. would be cruel, and it certainly would by shows an entirely new series of war pic-The principals in the cast are well known usoless-to discuss his performance in dehere as capable artists. They are George tail. It is sufficient to say that the char-C. Bonlface, jr., George Ober, Kathryn Osterman and Bertha Waltsinger. The other shape, would test the capacity of a strong, attraction at the Boyd, "At Piney Ridge," is an old but mereterious one. At the Trocaobvious reasons, he is not, and never can be. dero, "Girofle-Girofla," Lecocq's comic opera, His failure was absolute, but was due quite will be sung. At the Orpheum Minnie as much to the insuperable obstacles put in takes his cap off. Another fine picture is Palmer will head the bill. Altogether, a his way by nature as to lack of intelligence. week's list of fairly good entertainments is It is only fair to add that Mrs. Voynich offered. the author of the original novel, has dis-

William Riley Hatch, the first leading for the piece, which she contemptuously and baritone engaged for the new opera company, and who left it recently to join the Woodward Stock company in Kansas City, has been re-engaged and will be in the cast of "Girofle-Girofla" this week. Mr. Hatch bears the same relation to the novel that a made friends in Omaha during his previous short engagement, all of whom are glad to or strychnine hears to the original poison. have him return

Mentioning the Woodward Stock company brings to mind the fact that since it left Omaha three weeks ago it has been playing Rose's 'adaptation' is a concession to the to record-breaking audiences at the Auditorium in Kansas City. It has produced so far about the same line of pieces that it did in Omaha, including "The Musketeers" and "Northern Lights." These plays, which Omaha theater-goers patronized in a way theater in the City on the Kaw. Since the

THE OMAHA DAILY BEE: SUNDAY, SEPTEMBER 24, 1899.

Plays and Players.

Robert Downing has a new costume com-dy, entitled "Paris in 1783."

An English syndicate has offered \$1,500,000 for the Olympia in New York.

Marie Wainwright is playing a part in 'Mile. Fin' on the eastern circuit.

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Barrett intends to revive "The

Wilson

Sappho

not attend.

Matine

Today

through an ink bottle," has a great deal to exacting. The scene of the story is laid in

with absurdity. Professedly the piece is Now in full swing of its third tour of mother of Giroffe and Giroffa, Emma Wells; what is called a liberal adaptation of the

uccess, the splendid play of the south "At Pedro, in love with Paquita, Miss James; Piney Ridge," with its author-actor, Mr. Peulo, in love with novel of the same name, and the subject of it is one of the innumerable political con-David Higgins, at the head of a strong mpany, appear at Boyd's theater for three Italy largely consists. The hero is the ilnights and a matinee, commencing Thurs-day, September 28. While its success has legitimate son of a priest, who abjures re-Silver Kine ligion on the discovery of his parentage, Roland Reed will try his hand at play-writing this winter. called out many imitations and lured from a deserved obscurity many so-called southern dramas or "pletures of southern life," where he undergoes frightful hardships, retruthful only in the fact that they show turns to Italy in a badly crippled condition. still stands alone and far aloft, easily the most consistent dramatic story yet given produced "Fritz in a Madhouse." the south as it isn't, the beautiful story for to head a revolution, perform prodigles of valor, and excite universal admiration by his resourcefulness, his eloquence, his cynfrom the stage of the real south as it is toicism, his tender-heartedness, his stolcism day. There never has been nor never will and other superlative and contradictory be too many good American plays, and the qualifications. In the end, after a variety of only regret is that there are not more like "At Plney Ridge"-clean, crisp and whole-Jewess, her father a French Catholic. emotional but not altogether comprehensible passages with his wicked parent-now sible passages with his wicked parent-now a cardinal, possessed of dictatorial powers the standard, and the carload of scenery carand the gift of ubiquity-and his betrothed, ried by the organization is by the best New who is as faithful as she is obtuse, he is York artists.

captured and shot, a catastropho which would have saved much unnecessary trouble At the Creighton-Orpheum this weak, beif it had occurred earlier in the proceedginning with the matinee today, probably the most interesting event will be the de-"All this may not be very clear, but it is opera is becoming decidedly popular in as lucid as the play, which, from first to last, dienne, Minnie Palmer, who was recently but in vaudeville of the famous come is a mass of bewildering nonsense. Constarring in "My Sweetheart" company, Miss Palmer will appear in a one-act play enbe something in the nature of an assault titled "Rose Pom-Pom." She will be supported by Francis Gerard and company, What promises to be another feature of the week is the appearance of the Cardownie troupe of dancers. The troupe consists of three women and two men, who execute what is said to be some of the most novel and refined dances ever seen on the stage. tures and other views. Among the pic tures to be shown this week is "Admiral acter, if licked into some sort of practicable Dewey Receiving His Mail." The admiral seats himself, the mallcarrier hands him emotional and romantic actor, which, for the mail, and while reading "Bob," the dog, jumps up on the chair beside him. The admiral stops reading, pets the dog and that of the United States ship Oregon in the naval parade at New York City. Pole vaulting by Columbia college athletes, showavowed all connection with or responsibility ing five jumps, is a very catching pleture, and when given in reverse motion is very righteously dubs an illiterate melodrama." amusing and somewhat mystifying. A very The Herald treated it as follows: "'The timely picture is "Rounding the Stake Boat Gadfly' assumes to be a 'liberal adaptation' Before the Finish." This shows the race of Mrs. Voynich's novel. In point of fact it between the Columbia and Defender, with the former in the lead. Other pictures are homeopathic doctor's prescription of arsenic Schoolmaster's Surprise," "How "The Tommy Played a (W)ringing Good Joke on It dilutes the dose to a point where the His Dad." vigor is lost with the venom. Mrs. Voy-The rest of the bill is made up of Frank Hall and Cass Staley in the "Twentleth

nich's novel is a vigorous but venomous diatribe against the Catholic church. Mr. Century Burglar;" Irene Franklin, singing comedienne; Powers and Pearl, rag-time Catholic, and, indced, to the Christian, ele- dancers and singers, and Chevriel, a charmment in the audience. By a backward pro- | ing entertainer. cess it converts acetose into saccharine mat-That splendid light opera stock company

And the Tribune thus: "The piece is an which is now eight weeks along in an inold-fashioned melodrama, very clumsily put definite run at the Trocadero theater, which anything but liberal, have been filling the together, written in florid English and need- is gaining an exceptionally large following lessly weighted with a jargon of false ethics in select musical circles and the fashionable Woodward company has been absent this and ribald rhetoric. Dark intimations had contingent, will this week sing Charles Letime local patrons of the theater have had been given that this play would give deep cocq's three-act comic opera "Girofle-

through an ink bottle," has a great deal to exacting. The scene of the story is laid in Julia Arthur was IA years old when abe do with the story of "Dear Old Charley." Spain and deals with the affairs of twin first played Juliet. About that time she A bundle of love letters, together with the sizers, who are compelled to marry against also played the Nurse and Lady Capulet. reminiscences of two old cronies of his their wishes to save their father from bank-bachelor days, are the means of getting the hero into numerous scrapes that provide mistaken for each other and their betrothed. In Mirs. Fiske's production of "Becky mistaken for each other and their betrothed in their betrothed in the save their father from bank-hero into numerous scrapes that provide mistaken for each other and their betrothed in the save the sa

drama or for any purpose of entertainment. Nothing quite so extraordinary in the way Bertha Waltsinger, well known as a comic opera prima donna, is also an important member of the organization. Jay Taylor: Don Bolero, governor of a Don Bolero, governor of a Spanish province, William Hicks; Aurore, Viola Allen will appear next season in play to be written for her by F. Mario Crawford, the dramatization of a book, "I Old Madrid," which he has not yet finished

Old Madrid, "which he has not yet inished. It is said that Queen Wilhelmina of Hol-land is a fine amateur actress and has her own little theater, where she produces plays with berself and her friends in the leading

Lillian Russell's plunge into burlesque will be no half-bearted leap. One of her first parts will be to caricature Josephine Hall's performance in "The Girl from Maxim's."

"The Little Bandlt," a romantic opera, with music by Herman Periet and book by Edgar Smith, has been selected by Jessie Bartlett Davis as the vehicle for her starring tour this season,

ring tour this season. Henry Irving and Ellen Terry will ar-rive in New York toward the end of Oc-tober, and will make their re-entrance at the Knickerbocker theater, presenting "Robespierre." Later Miss Terry will act in Mr. Calmour's romantic, fanciful and beautiful play of "The Amber Heart." The new singer in a Chicago roof garden was extensively advertised as "The Girl with Auburn Hair." no other name being given, but it was intimated that she was an impoverished belle from New York. However, she has not yet been lidentified as one of New York's 400, and no auburn-haired girl is reported missing from that section of soclety. Ethel Brandon is playing in a Dreyfus play, "Devil's Island," in Brooklyn. Henry E. Dixey will appear in a new play by William Gill, author of "Adonis." Patti has signed an engagement to give two concerts in Berlin at \$3,000 a concert. Fred C. Whitney will produce "Quo Vadis," dramatized by Stanislaus Stange. Reginald DeKoven will write the incl-iental music for Miss Olga, Nethersole's It is said there is hardly a first night at he theater in Holland which the queen does

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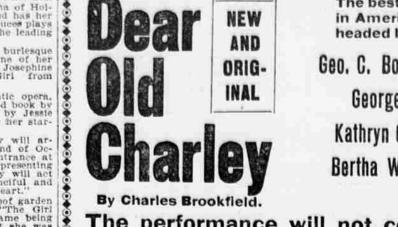
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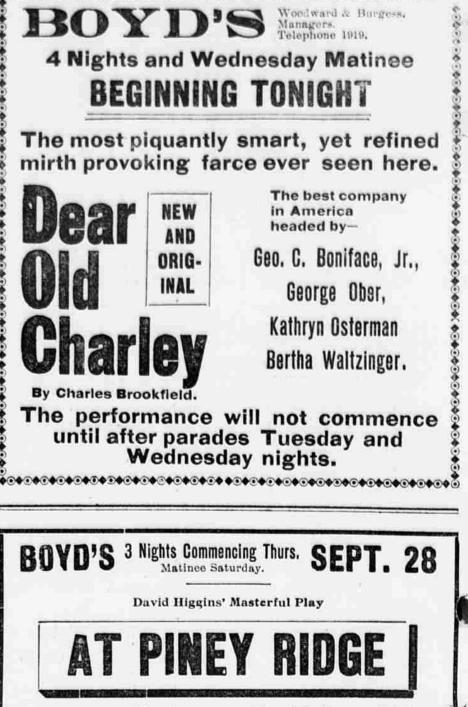
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could in no way compare with the Woodwards, yet the theater-goers have been compelled to pay twice the price of admission is bringing the people to realize, but too late, just what a splendid organization the Woodward Stock company was.

Many plays are written, but few are chosen. The conventional idea seems to be that playwriting is something easy, and that dramas are dashed off after dinner or between days, as a mere diversion. The fact is that writing a play is no easy exploit in romance and several degrees more difficult the season with Francis Wilson's prduction to do than to put a book together.

manager was approached by a callow young | Harry B. Smith has supplied the lyrics and man who desired permission to see the stage. He stated frankly that he had written a play and was now very dessirous to see the unknown world behind the scenes. Such instances of technical ignorance are frequent experiences with a manager, but the good, brave work of playwriting moves on as merrily as ever. J. J. Rosenthal, one of the best known managers of theatrical attractions in this country, who was in the city on business last week, said that in three months he had read no less than seventy-one new plays that were submitted to him, and failed to find a single one that, to his mind, had sufficiency of merit to rish producing. He had given up all hope of securing a new farce for this season until he received a letter from a friend in London telling him that Charles Brookfield had just completed a new comedy called "Dear Old Charley." He cabled at once to send the manuscript. It was just the thing he wanted.

The most important new plays produced in New York last week were "The Gadfly," a religious drama by Stuart Robson, and an operatic version of Rostand's famous "Cyrano de Bergerac," by Francis Wilson, Se far as the critics were concerned both plays were flat failures, but during the week they drew "standing room only" houses. All of the critics "roasted" "The Gadfly," and be low will be found portions of some of their

The Post said: "Of all the problems suggested by 'The Gadfly,' a nightmare in four acts, which was inflicted upon a long-suffering audience, the most difficult to solve is the one how it could have been possible



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ffense to the church and would cause the Giroffa," which achieved such universal fa ecclesiastical establishment to tremble, but vor some years ago and was at that time in fact its chief effect was to cause a good- voted one of the musical hits of the cennatured grin. Once in a while the stage tury. Lecocq's insistent and sparkling to see these inferior entertainments. This kindly vouchsafes this sort of frosty joy- music has been exemplified in several operas a piece and a performance so seriously in- here before. This particular opera, howtended and so pretentiously bad that they ever, exploits the entire strength of the orbecome comic, 'The Gadfly' is a thing of this ganization and presents as strong an enkind and for an old cynic nothing could be

more delicious in this peculiar vein." Francis Wilson fared no better than Mr

Robson, as will be seen by some of the following criticisms. The Herald says: "The Knickerbocker theater opened for

of 'Cyrano de Bergerac' in comic opera Not long ago in New York a theatrical form. Stuart Reed has made the book, the score is by Victor Herbert. There were the usual first-night encores (would they might cease to be considered 'the thing!' and after the second act Mr. Wilson was called out and made a speech. But the opera was not received with the same hearty favor which has been meted out to some of Mr. Wilson's past productions, and the reason is not far to seek.

"There was just one way to make a successful work for a musical comedian out of Rostand's famous play, and that was to exaggerate Cyrano's eccentricities and make the opera a burlesque, or at least a semiburlesque throughout. But as it stands it verges on burlesque in spots, and then come serious lines and episodes, which, though taken out of the play, seem for their surudings only like echees of it.

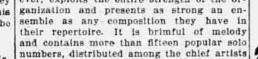
The Post says: "Although a large and friendly audience gathered to listen to the first performance of the new operetta, 'Cyrano de Bergerac,' they could get up but lit tle enthusiasm and the piece fell somewhat flat. Mr. Victor Herbert has written some pleasing music which is 'catchy' in places, and the solos may be appreciated when they are sung as they were not on this occasion Mr. Francis Wilson has made a mistake in imagining that his forte is in serious act The public have learned to regard him ing. as a fun-maker, and he seems out of his proper element when he essays long poetic repitations and love ballads. They much prefer him in his accustomed whimsicalities, which the writer of the book has not

afforded him many opportunities." The Tribune says: "After this it will no surprise any one familiar with the taste and intelligence of New York operetta audiences to hear that the people who greeted the new work in friendly fashion, because they have long admired Mr. Wilson and could not escape the fascination of Mr. Herbert's music, seemed a good deal puzzled by the entertainment set before them. Mr. Wilson tried to play familiar scones seriously, tried to declaim and act so as to stir the emotions of his auditors; but he is least of all an unconscious humorist, and he was only entertaining when he was amusing and only amusing when he was funny on the old Wilsonian lines minus the acrobatics. The simplest explanation of the phenomenon

might be that the public found 'Cyrano de Borgerac' as done into music in palpable imitation of the French play, but without credit, neither fish, flesh nor fowl, and knew not what to do with good red herring."

Coming Events.

George C. Boniface, jr., and George Ober a the new farce, "Dear Old Charley," will be the attraction at Boyd's opera house four nights, beginning today with a matinee or Wednesday. This will also be the first presentation in this city of Charles Brookfield's play, which is said to contain some well defined and nicely designed character studies, although it is of the farce order. The lines in "Dear Old Charley" are sale to be bright and witty, and the plot novel One of the features is a female characte that never appears on the stage. At times her voice is heard and on several occasions she is prevented from appearing by the mer est breath, and yet, although the woman never seen, she is a most important facto.





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