

ABOUT PLAYS PLAYERS AND PLAYHOUSES

While not particularly notable, Omaha's last week in the way of amusements was enjoyable in several ways. The Boyd offered two of its strongest attractions and each had splendid support. At the Krug during the first half of the week "Arion" drew all the people the theater could hold, and at the Creighton-Orpheum a fairly well balanced vaudeville bill was well patronized. The feature of the week, probably, was the hit made by Toby Claude. She is certainly one of the cleverest comedienne on the stage today, and Omaha people hope her first visit will not be her last. Blanche Walsh, coming at the end of the week, was strong enough to draw full houses to the Boyd at both performances, and very fashionable audiences, too. It is a matter of regret that her ever-acceptable form and style did not get her to the theater on the stage of one-night stands, and to include Omaha in the list.

Omaha's first experience with the Tolstoy drama, since it must have been, was mercifully visited in the most acceptable form and the people who go to the theater were spared the fate inflicted on so many unfortunate throughout the country of having it come in the shape of a visitation by a summer stock company, or some other organization equally bad. Miss Walsh and her associates succeed to a marked extent in making the drama palatable, but no vehicle has yet been discovered that can successfully disguise the taste of Tolstoy, and an emulsion is both impossible and undesirable. To be sure, the original active element has been much attenuated in the preparation served for the stimulation of our sluggish moral natures, yet its properties have not been diluted to the point where they are no longer virile. Yet—and the confession is made with no special feeling of sadness—the single dose is not sufficiently seductive to make one long for a thorough course of the treatment; other doctors offer more pleasant and probably as reliable remedies, although few of them appear to be so cocksure as to the resultant cure. Tolstoy, you know, has that abiding faith in his own powers that marks the zealot in any direction, and has long since resolved any doubt he might ever have entertained in his own favor. The great difficulty he has encountered lies in the materialistic aspect of the world; most people nowadays want to be "showed," and the mere example of a single man is not sufficient to convince them.

Tolstoy's sincerity in his beliefs doesn't matter in the least. It will be granted without dispute; yet one can hardly be wondering if Tolstoy could find in his doctrine sufficient strength to support him in his cause, had he not already tasted the sweets of life, and did he not know that within his reach is the cup from which he may again drink such as it yet contains.

Last winter, when the production of the "Resurrection" was first debated as among the New York possibilities, The Bee expressed an opinion as to the utility of the Tolstoy example, and suggested what appears to be an inevitable conclusion that his martyrdom to his own convictions has been a net loss, beyond the personal satisfaction he may have secured from the consciousness of having done what he thought right. And, after all, that is the greatest of rewards. Up to date there has been no rush of converts, or the masses to follow after his teachings. This condition doesn't deter Tolstoy, although it does cause him sorrow, for, convinced as he is of the correctness of his convictions, he is equally certain of the good that would come to mankind if only all men would follow his plan. Others have felt much the same, and experienced the same cause for poignant regret, and the world has waged along in its heedless way, and very likely will to the end. Just because we are not all wise enough to profit by another's experience.

One thing Tolstoy has done in his handling of the sex problem, and that is to point a possible chance for the sinner to get back, not to original purity, but to an attitude that organized society can tolerate. Other dramatists have opened to the delinquent one a vista as cheerful and inspiring as a glimpse down a coal hole; suicide being the refuge most generally adopted for the final disposition of the impulsive woman or man who has "kang" a kinning woman, and the answer given to the question being the tomb. Tolstoy preaches a happier doctrine, finding his inspiration in the thought that is older than creeds, that repentance is atonement. He doesn't claim originality for the thought, nor does he lose sight of the fact that the injunction to "wait for the sinner" is to begin the stone-throwing is continually disregarded by those who are anxious to practice marriage, without considering the condition precedent to entry in the competition. He simply repeats the word to the Magdalen, "Do 'showed' and repentance has always been held for the first if not the final step to redemption, and it is through penitence that Tolstoy proposes to restore the sinner. It is not an easy road he points out; it is a road that is lighted all the way by hope. Penitence was Paradise for the sinner in secured forgiveness for the Magdalen, and is the one condition on which a promise of pardon is held out to all. That is Tolstoy's message, just as the angel at the gate gave it to the First.

"The sweet to let the pardoned in." Mr. Richard Mansfield opened the new Lyric theater in New York, a splendid new temple of art built by the Shubert brothers, on Monday night with "Old Heidelberg" and more than redeemed the promise of the play, both in its production and its performance. "Old Heidelberg" is a comedy based on the thought that youth is fading, and the joys that then delight us fade, leaving memories only for the sadder days of real existence. Of the play and player Mr. Winter writes in the New York Tribune:

Mr. Mansfield, who next to Mr. Jefferson, worthily stands at the head of the American stage, made his first appearance last night at the new theater called the Lyric, in West Forty-second street, and impressed Prince Henry in the comedy of "Old Heidelberg." The house was crowded and the comedian was warmly welcomed—the audience for the first half of the week. The play of "Old Heidelberg" is long popular in Europe and to some extent, already known in America. It discovers student life in one of the most delightful of the old world and by an emblematic picture, at once romantic and tender, humorous and pathetic, shows the golden glory of youth, the precious value of opportunity and the fatal alarm of greatness and peace. "Old Heidelberg" is the serious drama. The predominant charm of the play, nevertheless, is its expository, over the Bohemian days of long ago. Remembrance follows them; all their hardships are forgotten through the mists of time they glimmer, in unaltered light, their bright, their last love, their vanished hopes, their dreams that have since been withered, their dreams that are dead and gone, and the secret thrill of a member, and for a moment the glory of morning streams over all the world. In the delicious words of the first act, "O, who would not welcome that moment's returning."

When Tolstoy first wrote a new life for his frame, like the wood that grows precious in burning. Gave out all its sweets to love's exquisite flames of passion, which the old world adds. This ecstasy of recollection denotes the whole significance of the play of "Old Heidelberg." Tolstoy, in this play, is a subtle genius; his acting has ever shown, in his own words, that he has often, in his own life, been a student of the old world, and that he has often, in his own life, been a student of the old world. In this play, Tolstoy is a subtle genius; his acting has ever shown, in his own words, that he has often, in his own life, been a student of the old world, and that he has often, in his own life, been a student of the old world. In this play, Tolstoy is a subtle genius; his acting has ever shown, in his own words, that he has often, in his own life, been a student of the old world, and that he has often, in his own life, been a student of the old world.

And many other painful and serious ailments from which most mothers suffer, can be avoided by the use of "Mother's Friend." This great remedy is a God-send to women, carrying them through their most critical ordeal with safety and no pain. No woman who uses "Mother's Friend" need fear the suffering and danger incident to birth; for it robs the ordeal of its horror and insures safety to life of mother and child, and leaves her in a condition more favorable to speedy recovery. The child is also healthy, strong and good natured. Our book "Motherhood" is worth its weight in gold to every woman; and will be sent free in plain envelope by addressing application to Bradfield Regulator Co. Atlanta, Ga.

Includes Helen Marvin, who played the title role in London; John Slavin, who made many friends with "The Wizard of Oz," and "Liberty Bells." Hallyn Mostro, Miss Davis, who has been known through her dancing, Melville Stewart, Genevieve Finlay, Clarence Harvey, Marion Green, Harold Viard, Isabel Delmont and Phyllis Mordant.

Joseph Le Brandt's latest offering in the line of melodrama, "Her First False Step" will be the attraction at the Krug theater the first half of the week, opening with the matinee today. The drama is in five acts and the action is swift and cumulative. Among the stirring scenes which make up this drama is the rescue of a child from a den of huge African lions. This occurs in the fifth act, which shows the interior of a circus tent. The child is thrown into the cage by the villain and is rescued by its mother, who enters the cage and snatches the child from the jaws of death. "Are You a Mason?" comes to the Krug for matinee and night performances Thursday only. Last year two companies were necessary to fill the demand for this amusement medium, and this season the best members of the two organizations have drawn together to insure a more perfect performance than that of last year. The central idea is that of a man purporting to join the Masons when in reality he has not. Various sub and counter plots lead to the general effect and a love story completes one of the most artistically constructed farces of the day. "The Mistletoe Boy" is the attraction at the Krug Friday and Saturday nights and Saturday matinee. The play itself is a pastoral comedy, depicting life and scenes as they exist in everyday life. A beautiful story of heart loving, with loving simplicity. The scenery is entirely new and very extensive, each act being special, thus adding to an already finished production.

At least five of the eight acts opening a week with a matinee today at the Orpheum will have comedy to offer, to add variety there will be legere drama, song, instrumental music and dance. The headline feature will be Sam Edwards and company. Mr. Edwards will probably be more readily recalled in "All the Comforts of Home." Supporting him will be Eugene Brant and Mr. Francis Stuart. Their vehicle will be a sketch entitled "A Pass for Two." Keough and Ballard will present a sketch called "A Vaudeville Surprise," constructed so as to offer the greatest range of heart loving, and simplicity by the players. "A Picture from Life" will be the vehicle for those "tramp" character actors, Lew Bloom and Miss Cooper. Last season Mr. Bloom appeared here in monologue. T. Nelson Downs will be among the initial comedians. He is called "The King of Comedy" and will offer a stunt in legere drama. James Richmond Glenroy, "The Man with the Green Gloves," promises a freshly culled budget of Celtic jokes with his brogue. A rapid fire talking act will be contributed by Full and Nattie. Herrmann Lahaan is proclaimed the latest find in the way of a boy prodigy. Master Lahaan is only 13 years old, but it is claimed he renders selections from such masters as Beethoven, Liszt and Mozart with surprising ease and skill. The kinodrome pictures promise to be of more than usual interest, especially to the children. The fascinating story of "Robinson Crusoe" will be illustrated in a series of scenes, commencing with the "ship wreck" and continuing to the home coming, when the wife is found aged and the children grown up.

Coming Events. Blanche Walsh will give a special matinee performance of "Resurrection" at the Boyd this afternoon for the benefit of patrons who can attend the theater only on this day. "McFadden's Row of Flats" will be the offering at the Boyd tonight, Monday and Tuesday nights and a special matinee Tuesday. A feature of the production this season is said to be eighteen show girls who dance and sing a la Florida in elaborate and rich costumes. Only the yellow kids of the original story are left in the new production. The scenery effects and everything is said to be new. Among the prominent people in the cast of fifty people are Marguerite Ferguson, a daughter of the celebrated Irish comedian, Barney Ferguson; Josephine Ada Boshell, the Exposition Four; Joe Willard, Pret Field, James E. Rome, Teddy Raymond, May Herber and Libby Hart. "Bobby Ralston" and Jerry Sullivan are the "yellow kids."

Joseph Jefferson, the dean of the American stage, will be seen at the Boyd for a single performance Wednesday night. He will give "The Rivals," enacting the role of Bob Acres. He will go on sale for the performance tomorrow. Mr. Jefferson is at the ripest age of his art. The laugh and the tear which respond to the magic wand of this historian ripple and flow as readily today as they did forty years ago, when he was making his first conquest with "Rip Van Winkle." No other character in the entire range of the drama has ever taken such a strong hold on popular favor. Bob Acres is a strong second, for Bob has twenty-five years of public affection and approval behind it. His supporting company this season includes John Jack, Jefferson Winter, Joseph Jefferson, Guy, William W. Jefferson, Percy Plunkett, Guy Combs, Harry Odell, Frolfot Page, Francis Pemberton, Blanche Bender, Ada Gillman, Jessie Sweet, Mattie Dahl and the children, little Dolly Onweise and Ipha Venard.

"A Country Girl," which has been looked upon as an actual successor to "The Geisha," "The Runaway Girl," "San Toy" and "Circus Girls," will be seen at the Boyd for the first time in Omaha for three nights, commencing Thursday matinee Saturday. The piece is presented by the Augustin Daly Musical Company under the direction of Mr. J. C. Duff. The cast will include many favorites well known in this city, a grand chorus of sixty voices, and an augmented orchestra will be employed. The music of the play is said to be sparkling and catchy. The authors have already received the favor of American audiences through their successful musical plays, "The Geisha" and "San Toy," and it may be expected that the men who wrote "Listen to the Band," "Rhoda" and "Her Ragged" and the "Gelsa" numbers have some delightful melodies in store in this, their latest production. The two different scenes of the play allow great contrasts in costume, from the country gowns of the first act to the brilliant and fashionable dresses in the second act. Some of the popular numbers are "A Country Girl's Song," "The Ragged of Rhoda," "Molly, the Marchioness," "Two Cheers," "The Real Smart Set," "Take Your Pretty Partner," (a sextette that is said to take the place of the "Floradora" finale), "Me and Mrs. Brown," "Peace, Peace," and "Quarreling." The company

is altogether likely that Daniel V. Arthur will select Helen Sherwood to play the role of "Rip Van Winkle" in the production of "The Education of Mr. Pipp." This three-act comedy by Mr. Pipp, Thomas, which is founded upon the famous series of drawings by Charles Dana Gibson, Miss Sherwood is six feet one inch, Miss Sherwood is a typical Gibson girl. She is at present playing Mrs. John Brown in "Granny Brown," in support of Marie Cahill.

George W. Westerdahl, a well known Omaha boy, will go on a trial at the Orpheum on Friday night next. Mr. Westerdahl, who has lived in this city all his life, is employed at the Trans-Atlantic on the Iowa side of the river. His father is a brother in the stamp department and a postoffice. He has written several musicals and is one of the best in the city. He should be made a "go" in the prospects for securing a chance in vaudeville will be brightened.

Get Ready. Round trip tickets to many points in Texas, Oklahoma and Indian Territory, usually taking a much higher rate, are now being sold at rate of \$3.85 from Omaha Tuesday, October 20th, via the Frisco System. Full information at passenger office, 226 South Fourteenth street.

MUSIC AND MUSICIANS

Have you ever stopped to think of the flowers which are "born to blush unseen," even though they do not necessarily "waste their sweetness on the desert air?" In life, along all avenues, we come across these ministering ones, who apparently are wasting their fragrance, and who are doing a work which does not come to the ken of mankind, until we have accidentally stumbled across them. I have in mind the musical profession, but you can go into other lines yourself.

The solo has been sung. The audience is now free to interchange comment. Some people say one thing and some another. It is all about the singer. She sang well, or she interpreted badly, or she phrased beautifully or in her tone-production was poor. And how few of us think to mention the artist who filled in the background, which really was quite as important as the song! And my matter-of-fact one says, "Go to, now, what is that to us? Why should we hasten to analyze the whole thing, and all that? Why can we not enjoy it, as a whole? Analysis kills enjoyment." And then, he laughs at me, and says things about me which make me laugh too; and he calls me sentimental and things like that, so that makes me think seriously. For when a man calls you names and things he admits your superiority in something! And I come to this fact: In our efforts to refrain from sentimentalism we often kill sentiment, and sentiment the word being a direct derivation from the Latin "sentire," meaning "to perceive by the mind and sense," "to feel" means nothing more nor less than feeling; and feeling is closely, very closely, akin to love; and love is God; for God is love. We should be careful lest we kill sentiment.

Let us try to find the flowers that blush unseen. That accompanist furnished the most delightful subject for meditation. Notice her gifts. First, you see that she has a clear and direct way of handling technique. That in itself is a strong point. Secondly, she has the self-control and repose (such a rare gift) which enables her to accommodate herself readily to the impulses which away, at the moment, the soul of him who sings. Thirdly, she has judgment in which she accommodates her dynamic force to his softer or larger tones. And then, she has, she must have the poet's insight. And all these gifts help to make her what an accompanist of ability always is, an unobtrusive presence—a flower that is not to blush unseen. The next time you hear a solo, take in the accompaniment, too. You will be surprised to see how quickly your enjoyment of music will increase, because after all, musical growth consists not altogether of what you hear, but also very largely of how you hear it. This from the purely selfish standpoint.

Then, I suppose, (with some notable exceptions in your acquaintance) there are very, very few of us who do not wish to know more, to learn more, on all things, there are facts very many, and we wish to learn something about something not in our own line of work, every day. This species of listening to music, will develop one's hearing resources admirably.

And when one has learned to listen in that broader way one will soon learn to look for other unexpressed blusters. And his thought will try to unite with the thought of the composer, and he will see definite purpose on the composer's part, in connection with that sequence of chords or that peculiar movement. And so on. Even to the piano builder and the piano tuner and the piano tuner. They are all, at times, flowers which are born to blush unseen.

Our capacity of personal enjoyment in direct proportion to our capacity of appreciation of the work done. As it has been said by those of old-time many times and oft: "We get just what we give." The more appreciation we give, the more enjoyment we get.

I have received word from a musical correspondent of mine in the beautiful city of Fremont about a very interesting musical program which was given there last week in connection with the Woman's club work. Mrs. Sheets and Miss Corinne Paulson, from Omaha, represented the Omaha musical department, which did such valiant work for music last year, and will doubtless do so again this year. Mrs. Carrie Nye of the golden voice and the poet soul, had charge of the program. Mrs. Sheets gave them the fine aria from "Nadeschda," by Goring-Thomas. It was in a dramatic manner in which she colored it evoked much applause, while Miss Paulson, with her honest, frank, straightforward style of playing, attracted much attention. In addition to these features there were interesting offerings from Fremont musicians.

Miss Swanson, harpist, has just returned from an Iowa engagement and leaves tomorrow to fill one at Sioux City. Miss Cahill is a young woman who plays the violin, and who will live in Omaha this winter. She will teach and play. Her tone is good, never effeminate, full of energy, and her style appeals to me, as does her artistic and refined appearance and personality.

Miss Cahill pronounces it Kay-hill, after the manner of the sunny south of old Erie. The Swedish Lutheran church, always energetic in musical matters, will add another new pipe organ to the list in Omaha. This church has had an organ, but not a very good one, and the one in course of construction is built by an eastern organ firm and contains twenty-three stops, including the pedal stops. It is in a large measure due to Mr. John Helgren's energy and enthusiasm that the organ is being built, and in fact his spirit has kept the music of that church vigorous in moon for lo, these many years. Mr. P. H. Wright secured from the organ builders the engagement to open the organ and will do so on Thursday evening next.

The following is the outline of work undertaken by the musical department of the Omaha Woman's club. Miss Grace Hancock is the secretary, and as already mentioned above, Miss Paulson and Mrs. Sheets are the leaders, the latter being "assistant leader." October 13, Goring-Thomas, November 6, French and English, Saint-Saens, Elgar; November 20, Beethoven; December 4, song recital. A Goring-Thomas, Goring-Thomas; December 18, Russian, Rubenstein, Tchaikovsky; January 8, miscellaneous; January 22, Chopin; February 5, Artist Recital; March 5, Mendelssohn, Brahms; March 19, Schumann, Dvorak; March 26, American composers; April 1, Monkowski, Lassen; April 15, Woman composers; April 29, request. THOMAS J. KELLY.



When a Woman's Back Aches—

The aches and pains that assail a woman's back when the kidneys are sick take all the life—all the energy—all the ambition out of her. Backache makes her tired out and weary, with nerves unstrung—she must attend to daily duties even though racking kidney pains make every motion of her body a misery. Then, too, when the kidneys are not relieved there is the annoyance and danger of urinary disorders. Good health can only be obtained with well kidneys. Keep the kidneys well with the greatest of modern specifics, Doan's Kidney Pills.

Omaha Proof

Miss Nellie Mitchell, No. 415 S. Eleventh street, says: "After a fall I noticed my back aching occasionally and finally continually. It grew so that I could only lie perfectly straight and very often was forced to sleep on the floor in place of my bed. Two boxes of Doan's Kidney Pills, obtained at Kuhn & Co's drug store, corner 15th and Douglas sts., gradually relieved me of the aching until it finally disappeared."

Advertisement for Doan's Kidney Pills, including a product image and a form for requesting a free trial.

Advertisement for Boyd's Theater, featuring 'Resurrection' by Blanche Walsh. Includes showtimes and prices.

Advertisement for Boyd's Woodward & Burgess Managers, featuring 'The Rivals' by Joseph Jefferson.

Advertisement for New McFadden's Row of Flats, featuring music and scenic production.

Advertisement for Augustin Daly Musical Company, featuring 'A Country Girl' and other musicals.

Advertisement for Thomas J. Kelly, Voice Teacher, and Western Bowling Alleys.

Advertisement for Krug Theatre, featuring 'The Big All New Melo-Dramatic Farce Comedy'.

Advertisement for 'The Daring Bank Robbery' and other theatrical works.

Advertisement for 'Are You a Mason?' featuring Mr. W. B. Patton.

Advertisement for 'Minister's Son' featuring Orpheum Vaudeville.

Advertisement for Sam Edwards and Co., featuring piano and voice instruction.