## About Plays, Players and Playhouses

vaults in which the managers store their which is really the home of "The Pit," gotten into its full swing yet, but the announcements are more and more encouraging, and each week sees new productions, so that in a very little while the promises made earlier in the season will be redeemed as they fall due. Not only are the advance bookings for Omaha such as Interest the people who patronize the theater, but others equally Important are boing added each week, so that the outlook for a brilliant season is constantly growing brighter. The really good plays that have already been here are few, but those few are merely the egrnest of the managers to the public that Omaha is to have the best that can be obtained.

Several of the ambitious attempts to ride the rising wave of theatrical prosperity into public prominence have proved lamentable failures. This is generally due to the fact that the people are looking more for substance than for mere noise on the stage, but the comfort that some of the objectors to "syndicate" methods are extracting from the fact seems strained and far fetched to may the least. The fact that the "syndicate" is backing the real suchave been in nearly every instance individual attempts that were not supported day. by the great managers, proves that the sneering shouts of triumph from the "inthan of the truth. The champions of the "literary" drama have been again and again convicted of having itching palms, so that it is no longer worth while to pursue them with the charge, but it is gratifying now and then to have some one of the men and women they so indiscriminately attack turn on them. One of the latest of the vilified to speak out against the ridiculous and insincere crusade against commercialism" is Richard Mansfield, as to whose position in the world of art there can no longer be any doubt. Mr. Mansfield's conclusions are so nearly in line with those heretofore expressed by The been made by one.

the theater. Richard Mansfield trenchantly summed up with "Nobody is writing and very few are acting." He also "I think that a great deal that is writ-

of salt. To commence with, the last accusation that theatrical managers have in peare or Mr. Garrick or Mr. Macready or Mr. Kemble had in view? If I am not and Mr. Shakespeare were both very for the main chance. Mr. Shakespeare and Mr. Garrick and all the rest of them working for today. Poets and painters also work for money. A good painter asks from \$3,000 to \$10,000, and even more, for a portrait. He doesn't give pictures because he is philanthropic and wants to educate people up to his pictures. Why should actors and managers be expected to produce playe that are of superfine literary quality, or overwhelmingly life. poetic, or painfully analytical, or morbidly disgusting, that nobody wants to see? Mr. David Garrick presented at very slight melodramas, high comedy, always presented what he thought the people would buy tickets for. Mr. Garto produce a play, and the authors received the very slightest emolument. Topeare's under \$10,000 at the lowest figure. per cent of the gross receipts, and I have sends it to me from out in the state: paid as high as \$25,000 to an author in one season. If you deduct that sum, the cost of production, salaries and railroad expenses, there is very little left for the modern actor or manager; and yet he is accused of commercialism and urged to devote himself to idyllic plays, problem plays

and philosophical discussions. "Please don't be deceived by the people who take up this sort of thing. They are not doing it for nothing. They do it because they hope to make money. When you behold a man wearing long hair and habited in extraordinary garments, appearing in a red flannel shirt and overalls at a dinner party, ostensibly living on cabbages in the sight of man, and sneaking into obscure eating houses for a beefsteak; assuming a portenteus frown, an absentminded manner and a lisp, and gazing into vacancy; when you sit in the audience and see a man or a woman doing natural things on the stage, which may be dispensed with, on the stage, which may be dispensed with, as, for instance, blowing the nose as an evidence of profound emotion, or spitting, or sitting still for half an hour without Straightway began to sing. enying anything, because a person under ifke conditions would sit still and say nothing; of lying on the floor and bumping one's head to exhibit hysteria, etc., etc.-know that it is all for money. The editor and the critic who say disagreeable things about me because it's spicy and people enjoy reading unpleasant things about other people, do it for money. Somebody seemed to suggest that the world would be so different if the old actors were prancing about. They wouldn't be commercial; they'd be doing things for nothing, or giving away their earnings to hospitals and libraries. Yet Mr. Booth acquired a handsome little fortune of \$600,000 and Mr. David died at Kensington in 1897, at the age of 67. Garrick was a rich man and drove four-inhand to Richmond with his royal highness, the prince of Wales, on the box. But in the days of Mr. Garrick, and even in the days of the Booths, there were few actors and few theaters. An actor was not obliged to produce one or two new and expensive plays every year, and the people were satisfied to see favorite actors in favorite characters. But while productions were simple and expenses slight, the manager and his wife never forgot to collect the tickets at the door."

Coming Events. Rich & Harris' Comedians, headed by Blanche Ring, with Harry Conor featured in her support, will appear at the Boyd for four nights, commencing Sunday, with a matinee on Wednesday. They will be seen in "Vivian's Papas," written by Leo Ditrichstein, author of those we'l known successes, "Are You a Mason?" and "All Account of Eliza." This attraction has just closed a record-breaker of 101 performances at Powers' theater, Chicago, and will be played in this city with the original cast and scenery. It is claimed that the piece has the virtue of speedy action, diverting hyplay and up-to-date and amusing equivoque, Thomas Burns, Hall McAllister, Josephine Lovett, Emma Janvier, Li'lle Hall, Bertram Godfrey and

Edwin Boring have important parts, On Friday and Saturday evenings and at a mailnee on Saturday, Wilton Lackage and his fine supporting company will pre-

Last week didn't hold much for the peo- Norris' novel of the same name. In this ibles while they perform their clever ple of Omaha at the theaters. As a result piece Mr. Lackage has won the success of tricks. The motion pictures projected by the patronage did not amount to any such his career and has really achieved a dra- the kinodrome will be entirely new. sum as would brenk the sides of the matic triumph. His long run in Chicago, gains. It is not to be wondered at that was a phenomenal success. The piece will this is the case, for the season has hardly be put on here with all the attention to detail that marked the New York presentation.

> John P. Slocum is one of the managers to taboo the use of the word "show girl," as designating the proudest and statilest beauties of a musical organization. Henry W. Savage was the first New York manager to abolish the word, Fred C. Whitney followed closely after, and new Mr. Slocum announces that while his chorus girls comprise the handsomest young women he could find, he does not know them as "show girls." Explains Mr. Slocum, "There are no show girls in The Jewel of Asia,' either actually or nominally. But if there are any handsomer girls in the profession open to chorus positions than those I have I would be elated to know it, for I would soon have them under contract." During his managerial career Mr. Slocum estimates that he has engaged over 2,000 chorus girls. The chorus of "The Jewe! of Asla" numbers sixty-five. The company will be at the Boyd next week.

"The Two Little Waifs," Lincoln J. Carter's popular melodrama, will be seen cesses of the season, and that the failures at the Krug theater for two nights and one matinee, starting with a matinee to-

The management of the Krug theater announces as the attraction for Tuesday dependents" are born of the wish rather and Wednesday matinee and night, For rester & Mittenthal's production of Hal Reid's sensational melodrama, "A Midnight Marriage."

"At the Old Crossroads" will be presented at the Krug theater on next Thursday, Friday and Saturday by Arthur C. Alston's company of players.

The vaudeville bill at the Orpheum for the week beginning matinee today will abound in comedy. The top-line attraction will be Mr. and Mrs. Sidney Drew, who have been seen here before in the legiti-mate as well as in vaudeville. Their vehicle will be a sketch entitled, "When Bee that the two utterances might have Two Hearts Are Won." Foy and Clark return with a new sketch called "The Old Curiosity Shop," which is described as up-In a recent discussion of conditions in roariously funny. The Three Ramioneres will be among those to make their initial bld for ingratiation. They are one of the season's European acrobatic importations paid his compliments to the commercial of the Orpheum circuit. Among their darconditions which are said to obtain. He ing and difficult feats they promise some of their own origination. "The Awakening of Toys," the skit De Witt, Burns and ten about the modern stage and its de- Torrence will appear in, is exploited as an cadence should be taken with many grains original creation. De Witt and Burns are a par of ludicrous comedians and acrobata who have been seen here, and MMe. Torthis day but one idea, namely, to make rence is a winsome soubrette who has money: May I inquire what Mr. Shakes- joined them this season. Paul Barnes will contribute a monologue. Klein and Clifton do eccentric dancing and sing. Miss Klein very much mistaken Mr. David Garrick is pretty and wears attractive costumes. "Alphonse and Gaston a'Wheel" is the thrifty gentlemen, with a very alert eye title the Powers brothers give their comedy bleycle act. They counterpart the unique actions and makeup of the ultraworked for money and that is what we are polite tramp characters to rouse the ris-

Gossip from Stageland. Della Fox didn't make a hit in New York and is again in retirement. and is again in retirement.

Since Manager Decker reffred from the direction of the Lew Dockstader minetrels Eddle Leonard has rejoined the company. William H. Crane is still playing "Business is Business" in New York and the critics have become reconciled to him in a

serious play.

The Savage English Grand Opera company has commenced its tour of 10,000 miles across the continent and return. The dates for Omaha are late in April. erious play. Howard Thurston, the magician, who is a nephew of former Senator Thurston, is booked at the Orpheum for the week com-mencing Sunday, October 23.

Mrs. Patrick Campbell has opened her American season with the Sardou play, "The Sorceress," done into English, and has scored with it at the New Amsterdam. Ralph Stewart is doing a big business on the Pacific coast with "By Right of Sword." He was in Portland last week. He will work east along the Northern Pa-

Joe Cawthorne, who is playing the leading part in "Mother Goose," has been promised by Klaw & Erlanger that he will be starred next season in an appropriate

Henry Miller and his company reached Broadway with "Joseph Entangled" last week and received the same reception that has been his share all the way from the Pacific coast. Porhes Robinson has cabled his American managers, Messrs, Klaw & Erlanger, that when he returns to America in January he will bring with him a new play by Henry V. Emond.

Henry V. Emond.

Otis Skinner was very well received on his entrance to New York with "The Harvester." The play and the company were both much praised by the press and the engagement bids fair to be a success. David Warfield has not made the anticipated hit at the Belasco in "The Music Master," but the business continues good. It is another evidence that Mr. Belasco's public utterances are not an exact guide

Viola Allen's tour is but two weeks old and yet she is assured of success. Her revival of "The Winter's Tale" was very well received in Washington, where she opened, and last week in Philadelphia she was nuch praised by the papers. to his private opinions.

The Woodward & Burgess company, which played at the Boyd all last week, was busy rehearsing "The Lost Paradise," which will be presented at Denver this week instead of "Under Two Flags," Manager Long has been giving the matter his personal attention and looks for a fine performance.

formance.

Fritzi Scheff will play limited engagements in Philadelphia and Boston before making her New York debut in Charles B. Dillingham's latest production, "The Two Rosses," at the Broadway theater. Miss Scheff's opening in the metropolis is dated for November 21. The success of "The Two Rosses," which Mr. Dillingham has styled a comedy opera, has been most pronounced. During her theatrical career Lulu Glaser, the star in Charles B. Dillingham's produc-tion of "A Madcap Princess," has received tion of "A Madeap Princess," has received a many unusual requests from persons she has never seen, but the request that is rarest of all came from a Baltimore woman the other day. This woman, who had never been closer to Miss Glaser than the third row of the family circle, wanted a diamond ring. A diamond ring, that's all!

ring. A diamond ring, that's all!

The recent engagement of Frank Daniels at Salt Lake City was made an event of local importance. Sallie Fisher, Mr. Daniels' leading woman, was reared in Sait Lake City and her friends there accorded her a royal welcome when she appeared in Charles B. Dillingham's production of "The Office Boy." It is a matter worthy of note that every greenhouse in and near Salt Lake City was divested of its ready stock on the opening day of the Daniels engagement.

# Music and Musical

The giving of a "cup of cold water" is a very simple thing, and yet how refreshing it is in the dust and turmed of a busy

It is the blessed privilege of the musical critic of The Bee to have a garrison of friends who are always doing something pleasant for him, and letters, with cliplow comedy and musical farces, and he pings enclosed, come from many friends who are interested in the development of the artistic side of human nature. These rick never wittingly produced a conundrum clippings are invariably upon some subject play, or a play on hereditary diseases, or in connection with music, and I am overa play of the philosophical argument. His come with the feeling that I have been plays were for actors, to be acted; the act- somewhat selfish in that I have kept these ng was of more importance than the talk- things largely to myself. In future I ing. It cost Mr. Garrick hard'y anything shall try to reprint some of the things which have cheered me and have given me much joy. And so I will begin. Here day it would be almost impossible to sat- is a poem which I had never seen before isty a public with a play of Mr. Shakes. and which you will enjoy if you have never read it; and if you have it will bear a A modern author receives from 7 to 15 special reading at this time. A friend

A nightingale made a mistake; She sang a few notes out of tune; Her heart was ready to break, And she hid away from the moon.

She wrung her claws, poor thing!
But was far too proud to weep;
She tucked her head under her wing,
And pretended to be asleep.

"Oh, Nightingale," cooed a dove,
"Oh, Nightingale, what's the use?
You bird of beauty and love,
Why behave like a goose?

"Don't skulk away from our sight Like common, contemptible fowl: You bird of joy and delight, Why behave like an owl?

"Only think of all you have done; Only think of all you can do; A false note is really fun From such a bird as you. "Lift up your proud little crest, Open your musical beak; Other birds have to do their best; You need only to speak."

There was never a bird could pass; The night was divinely calm, And the people stood on the grass To hear that wonderful pasim.

nightingale did not care,

The people that stood below She knew but little about: And this story's a moral, I know, If you'll try to find it out. Those lines-of-the-heart were written by that interesting English poetess and novelist. Jean Ingelow, who was born at Boston, Lincolnshire, England, in 1830, and

The Catholic choirs in this country are particularly exercised just now over the action of the present pope in connection with music. But there is no reason for gloomy prognostications. His holiness

Pope Plus X, is sounding an alarm which

was very much needed.

I number among my friends a score or so of Catholic priests, and some of them have been, and are, men whom I specially cherish, and whose friendship is solid and lasting. With many of them I have talked upon this church music question, and with one consent, they uni e in saying that while there may be difficulties in the woy there is no doubt whatever but that the church is sorely in need of just what the pope urges, namely, a return to the music of true devotion and plain simplicity. He has spoken with a trumpet voice and his appeal will be listened to and answered by all good lovers of real, genuine church music, of whatsoever faith or creed or

persuasion they may be. It is to be hoped that the Protestant churches will to a large degree follow the example of Rome in the matter. Ignorance, of what church music is, and the cusing" of church musical events, and the introduction of musical novelties, and "palale-ticklers" in the worship of the Most liligh, has reached that plane where the majority of choirs are singing to their 'congregations" instead of to Him who is

worshiped around the throne: "With saintly shout, and solemn jubilse, Where the bright scrapbim in burning row,

And the cherubic host in thousand quires. Touch their immortal harps of golden With those just spirits that wear victorious Hymns devout and holy psalms Singing everlastingly."

The "Music of the Church" has been not been full." relegated too long to the backgraund, because of some filmsy excuse; and gingerbread trivialities have been introduced by the professional quartette, to whom has been delegated the high office of musicworship, so that the congregation might enjoy (with consciousness of having paid for it) some sentimenal ballads of a religlous nature, and not be disturbed in its self-complacent serenity, by being obliged to raise a voice itself, in the worship of God. It is high time that the church should, in its music, become churchly again, and dron the concert music.

But I am only saying poorly what the head of the Catholic church on earth has said in no uncertain tones, and with all the authority of the ancient church of Rome behind him:

Rome behind him:

In a recent interview the pope said: "I know the difficulties that beset my proposed restoration of the Gregorian chant in Catholic churches. I know the resistance which will be offered. I am aware that driving dance and opera music out of the churches to restore the primitive purity of chanting will not be the work of a day. However, I shall secure obedience, I like Bach and the great symphonies and the operatic masterpleces, but I wish opera to be confined to the theaters. Such masic is admirable in its place, which is not in a church. I remember one day celebrating mass when I heard a voice singing 'Mira. O Norma.'" That was bad enough, but the pope could have heard much worse at some of the recent Easter services in this country. Many of the programs read like those of a Sunday night sacred concert in New York, than which, as everyone knows, there are few things less sacred. (The above quotation is from the 'Choir Journal' of a recent issue.)

Among some of the rules which have been laid down are these:

That the music be such as not to attract too much to itself the attention of the hear-ers, so as to become a source of distrac-tion from the divine service to which it must be entirely subservient as an aid to Adaptations of Latin words to songs, arias, or concerted pieces borrowed from operas or other secular sources, are to be eliminated. The use of a music whose style in either the vocal part or the accompaniment is suggestive of the concert or the theater, is to be eliminated.

These are only a few of the points laid down, and they are reprinted here because of their general applicability to all churches. Later on, it may be deemed advisable, for the information of those who would like to know, to reprint the findings of the committee which has issued its statement on the requirements of the pope, and of which the foregoing is a very small

J. S. Duss, the bandmaster, was disturbed in his office by the entrance of a man who wished a position in the orchestra. Mr. Dues was in need of men, but when the surrounding air became charged with the

the Chicago Orchestra, will give a

deftor's alcoholic breath he declared that there were no vacancies. The applicant insisted, however, that a date be fixed when it would be advisable for him to call again in regard to any prospective opening, He

received no encouragement. Next day a friend of the disappointed applicant interceded and received this retort; Men in my employ dispense music. When it is desired to fill a hall with the aroma of a browery it is cheaper to open a keg of beer than to have it tooted through an expensive horn at artists' rates."

THOMAS J. KELLY.

Musical Notes. There is great need for both of these societies and it is to be hoped that every encouragement will be given to both of the directors. Mr. J. H. Simms has organized a chorus

of men and women who will make a fea-ture of unaccompanied singing. They will meet Thursday nights at Royal Arcanum As announced in The Bee a few days ago.
Mr. Ben Stanley has organized a large chorus for the production of musical works such as the Golden Legend, Sullivan, and the Dream of Gerontius, by Eigar.

such as the Golden Legend, Sullivan, and the Dream of Gerontius, by Eigar.

The Omaha concert promoters announce the first concert of the season, which will be given at the First Congregational church one week from tomorrow night. Monday, October 24, by Emil Sauret, violinist, Rudolph Ganz, pianist, and Bruno Stendel, 'cellist. These artists are sure to be a strong attraction, Sauret and Stendel, at least, have national reputations. Single tickets may be had for one dollar. The famous "Kneisel" quartet of Boston, the greatest string quartet in America, plays a concert tomorrow night in Lincoin, it will be well worth the trip there and back, and it seems a shame that Omaha should be denied hearing them. They will play quartets by Dvorak and Beethoven and movements from Tschalkowsky and Grieg quartets. A "Lento" (Chopin-Franchomme), Italienische serenade by Hugo Wolf, and a Bach "Chaconne" for violin completes the program.

Miss Swanson, Harp and Piano, 533 So.

LONDON HOTEL MEN COMPLAIN World's Fair and War Keep Tourists Away-Tailors and Dressmakers

Are Also Gloomy.

LONDON, Oct. 18 .- (Special Cablegram to The Bee.)-Although the summer has been almost unprecedented for glorious sunshine and absence of rain. London shopkeepers, hotel proprietors and others declare that they have had a poor season. "It was too hot to wear clothes," said a representative of a firm of well known tailors and dressmakers, whose premises are usually filled with the wealthiest of American and continental visitors. "The hot weather kept the best class of people away. They went to their own watering places rather than stand the fatigue of long journeys. The people who came over in spite of the heat, have not been the people who

spend money freely." Other west end shopkeepers were also gloomy, complaining not so much of the scarcity of visitors as of the tightness of "Instead of champagne people drink whisky-and-soda and beer," said the manager of one of the large hotels.

"The St. Louis exhibition and the presidential election robbed us of many of our best American clients. There has consequently been much bargaining for rooms. and the season has been far from a good one." The manager added that he knew of one large hotel the profit of which was about £50,000 less than last year. The manager of the Carlton hotel re-

ported an average season. "There has been a considerable falling off," he remarked, "in the number of Russian visitors, but visitors from France and Germany are increasing every year." At the Savoy hotel, however, the summer

season has been one of the best on record. "The Savoy has never known a season to compare with it," said the manager, "There has hardly been a day when the hotel has

President Attends Wedding. WASHINGTON, Oct. 15. - President Roosevelt, accompanied by Mrs. Roosevelt, Secretary Loeb and Mr. and Mrs. Hitchcock, left in a special car over the Pennsylvania railroad today for Valley Forge, Pa., to attend the wedding of Miss Rebbeka Page Knox, daughter of Senator and Mrs. Knox of Pennsylvania, to James Tindle of Pittsburg.

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