

At the Theaters



THREE books of interest to the patrons of the theater reached the reviewers during the last week. Most notable of the trio, perhaps, is Mr. William Winter's contribution, it being the first of a series of biographical sketches of players this most famous of all American dramatic critics proposes to write. The first volume is devoted to an account of the origin and present attainments of Mr. Tyrone Power. In his preface Mr. Winter gives a fairly clear outline of his purpose, setting forth:

"This book contains the first of a series of sketches of 'Lives of the Players,' which I have undertaken to write, with the design of recording and commemorating, chiefly, if not exclusively, the achievements of important actors now living. I have chosen Tyrone Powers as the subject of the first of these projected biographies because his life has been one of exceptionally interesting adventure, in some respects as romantic as even that of Edmund Kean—and for the still more persuasive reason that the example provided by his resolute perseverance against many and staidward obstacles and his patient endurance of much and grievous hardship and disappointment, has enlisted my sympathy as one that is worthy to be commended to respect and emulation. Inaudibly and observance relative to his career have shown me that he has continually cherished a high ideal of the actor's art, and sedulously labored to do fine things, to merit a high rank to dignify the theater, and to benefit society, and therefore, I believe him to be one of the actors of this transitional period who especially deserve to be cheered, encouraged and celebrated."

Further explanatory matter is afforded by the preface, but this must sufficiently tell the object of the quest on which the venerable critic has set out. The undertaking is noteworthy for several reasons. First, Mr. Winter is a writer of charming style, of proved ability, and of such ripe judgment, born of experience, as to entitle his views of all that appertains to the theater and its people to the greatest of respect and admiration. In his sketch of Tyrone Power, he has not only given us a story of the life of the actor, his struggles and adventures, his successes and his aspirations, but he has furnished a most interesting corollary of critical comment on other actors, some very illuminating facts that may have been forgotten, and some of his own opinions, always interesting, concerning contemporary plays and the efforts of players and managers as well. For a secondary cause of interest, we may look to the further volumes of the series as giving an idea of whom Mr. Winter considers as being important among the living American players. Another, and doubtless one that Mr. Winter gave no thought whatever, interesting feature is that the volume will make very light the task of the press agent for Mr. Power's coming venture as a producer of "Julius Caesar," for all that lucky man may want to use will be found in the book, including the mistakes of William Faversham in his revival of the play. Let us be cheered by the thought that Mr. Power will not perpetuate these departures from the public. The book is published by Moffatt, Yard & Co.

Vane, the charming heroine who is so cruelly wronged, and who so sadly repents her one mistake. The other characters in the play will be well presented by the company, and a splendid production is certain. The first performance will be at the matinee this afternoon, and the bill will run all week, with the usual matinees on Wednesday and Saturday afternoons.

For today only—matinee and evening—at the Orpheum Miss Norton and Paul Nicholson will be the headline attraction. They will appear in "A Dramatic Cartoon." Both are capable actors. The Hess Sisters, the well known dancers, will give an artistic exhibition of their art. Bronsons and Baldwin, popular entertainers, will give an act called "Pickings from Song and Dance." May Tully, who was one of the big hits of last week's bill, has been induced to stay over in order to take part in the one day performance. She will present "The Battler of Freedom," a clever satire on the divorce problem.

On Monday, Tuesday, Wednesday, Thursday and Friday, afternoons and evenings, Madame Sarah Bernhardt and her company of twenty-five players will be at the Orpheum. The program she has arranged will allow her audience to see her in her most famous scenes. The third act of "Lucrece Borgia" will be presented Monday afternoon and evening; "One Christmas Night Under the Terror," Tuesday; the last act of "Camille" Wednesday; the third act of "Theodora" Thursday; and the fourth act of "Phedre" Friday.

"Camille" is probably the most widely known in Madame Bernhardt's repertoire, because in it Madame reaches all the great heights of which she is capable. Victor Hugo wrote "Lucrece Borgia" somewhat more than a decade before the birth of Madame Bernhardt, yet he lived to pay homage to her genius.

Briefly, the story tells how the Duc Alfonso de Ferrara learns that a young man has defaced Lucrece's name on the front of her palace; how he, suspecting the young soldier of being his wife's lover, denounced him to his wife. She demands the life of the supposed culprit, and when he is brought in she discovers the man to be her illegitimate son. After having been forced to administer the famous "poison of the Borgias," she gives an antidote and sends the boy away in safety.

"Phedre" is by Racine, was first produced January 1, 1877, and represents the fine flower of the French classic school. The story concerns the love of an Athenian queen for her stepson. The latter repulses her and she then accuses him of having made advances toward her. His innocence being established, the queen kills herself.

For the last week but one of her engagement at the Boyd Miss Lang has selected "East Lynne," and will give this fear old classic a most adequate production. It has not been played in Omaha for so long a time that it has many of the elements of novelty, and to a great many of the patrons of the theater it will be as an entirely new play. Miss Lang will take the role of Lady Isobair, "A Christmas Night Under the Ter-

ror," was written by Maurice Bernhardt, son of the actress, and Henri Kahn, the latter being a well known man of letters. As the title indicates, the events take place during the time of the French revolution. In it, heroic, courageous and splendidly patriotic, Madame Bernhardt plays a vivandiere, whose emotional and generous spirit moves the whole army. It has been said of Bernhardt's Theodora that she gets inside the character and lives it. Madame Bernhardt is supported by a company of twenty-five players, including M. Deneubourg, M. Favieres, M. Terrestri, Mile. Seylor, Mile. Duc and Mme. Boulanger. On the bill with Madame Bernhardt are a number of exceptionally fine acts, which were selected by the famous actress herself. "And They Lived Happily Ever After," adapted from the German by Philip Bartholomee, will be one of the principal attractions. Miss Josie Heather, the winsome singing

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TONIGHT—ALL WEEK
Mats. Wednesday and Saturday
Farewell Week of

EVA LANG
AND HER COMPANY
Week April 18, the Greatest Emotional Play
By Mrs. Henry Wood
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WEEK, APRIL 20
David Belasco's Great Play
Nobody's Widow
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MATINEE AND NIGHT STARTING MONDAY

MARTIN BECK OFFERS
MADAME SARAH BERNHARDT

Supported by Her Company of 25 Players from the Theater Sarah Bernhardt, Paris, in a Repertoire to Consist of Her Following Successes:
Monday, April 14—Matinee and Evening, Lucrece Borgia.
Tuesday, April 15—Matinee and Evening, One Christmas Night.
Wednesday, April 16—Matinee and Evening, Camille.
Thursday, April 17—Matinee and Evening, Theodora.
Friday, April 18—Matinee and Evening, Phedre.
—Her Company Includes—

MONS. LOU TELLEGEN
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Night: 25c, 50c, 75c, \$1.00, \$1.50; Box Seats, \$2.00.

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Miss Norton * Paul Nicholson
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Dancers Far Excellent.
BRONSON & BALDWIN
Pickings from Song and Dance.
MISS MAY TULLY
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"THE BATTLE CRY OF FREEDOM"
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Representative Acrobatic Jesters.
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Saturday, April 19

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Mr. & Mrs. Jack McGreevey
"THE VILLAGE FIDDLER AND THE COUNTRY MAID"
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The English Comedienne.
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Novelty Gymnasts.
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