Gossip About Plays, Players and Playhouses

play been written; at least this seems to be the concensus of expressed opinion among the reviewers. hold to it that one or another of the recent nuccesses is entitled to the distinction, but a more sober and conservative still withhhold the extreme of approbation. For example, Mr. Charles W. Collins, whose autograph now appears at the end of the Chicago's Inter Ocean's Sunday roview, suggests that William Vaughan Moody smiles to himself when he reads that the play Henry Miller and Margaret Anglin are starring in is the "great Amerdean drama." Incidentally, Mr. Collins is at some pains to point out wherein the play, as made over by Mr. Miller, not only falls short of greatness, but loses a great deal of they irility it possessed when was turned out by Mr. Moody. Walter P. Eaton in the Sun last Sunday devoted his space to discussing the general topic, asking specifically, "Where is the great play of our Revolution?" It is a little singular, but not to be wondered at, that Mr. Eaton concludes that the Shaw play, presented by Mr. Mansfield, is by far the best yet offered dealing with the men and manners of that time. That Shaw was weak on American geography and omewhat at a loss as to the exact nature of the men and women he was dealing with is pointed out, but the virile nature of the drama, and the peculiarly forceful character of Dick Dudgeon and the Preabyterian minister is plainly shown. None who saw Mr. Mansfield in the role will soon forget its peculiarities, and the effectiveness with which its argument was driven home by the actor's vigorous style. But even "The Devil's Disciple" does not measure up to the standard of greatness. Mr. Otla Skinner is of the opinion that we are not yet quite ready for the ethical drama; action and the illustrative force of the argumentum ad hominem is still essential; and others of equal place and authority might be quoted in support of the position taken by this department of The Bee some months ago, when the same stopic was discussed at length. This much

TURNED FAILURE INTO A SUCCESS M. Eugene Brieux Sits Up All Night to

is to be said, however, a steady current

is setting in towards better things.

Rewrite Last Act of Play. LONDON, April 22 -- (Special Correspondence.)-No doubt many plays might be

saved from failure if the playwright could obtain the verdict of an impartial audience on his work before it is presented to the general public. Provided always that the dramatist is wise enough to accept that judgment as superior to his own and to revise his play, if necessary, in accordance with it. That is what M. Eugene Brieux edid, with the result that "Simone," the latest play from his pen, which in its original form would undoubtedly have proved a failure, now bids fair to score a hit.

In Paris the "repetition generale," or dress rehearsal of a play, which precedes its first public performance, is usually given before a fairly large number of people, whose judgment is by no means warped by the fact that they are all dead-heads. It was such an audience that attended the "repetition generale" of "Simone" at the Comedie Francaise on a Saturday afternoon. The first two acts were heartily applauded, but the third and last act, because it seemed cruel and contrary to human nature, didn't "go down" at all. So M. Brieux made a radical change in it and when the play was given before the paving public the third act was received with enthusiasm.

The play, though not what is called a play with a purpose, tilts at the legal sanc- fully concealed behind the curtain. To tion of murder. The penal code in France show the technique would be to destroy the counsels indulgence for the man who kills picture, to burlesque the story, and to leave his wife in a fit of legitimate jealousy. nothing to the imagination, no opportunity This has been held by juries to exonerate for "suggestion." the slaying of the unfaithful spouse, and so this species of murder is excused and has come to be regarded by a large section of the public as a positively righteous and meritorious act. There is no obvious preaching in the play, but the moral of it is certainly against the sacrifice of life in any circumstances of the sort,

At the moment the play opens M. Edouard de Sergeac surprises his wife in the arms of his best friend. Mad with rage, he shoots his unfaithful spouse, and then turns the weapon against himself. The lover, the cause of all the trouble, commits suicide. But the husband recovers from his wound. His future existence is concentrated to his daughter, Simone, who is 6 years old when the terrible tragedy happens, and who is led to believe that her mother has been the wictim of an accident in the hunting field. Simone grows up happy by the side of her father, who adores her and for her make keeps her in ignorance of the character of her mother. In this he succeeds until the day comes when a young neighbor, Michel Mignier, asks her hand in marriage. Then the truth is out. Mignier pere institutes inquiries, learns of the suspicions weighing on De Sergeac and breaks off the marriage. It is a love match and Simone is inconsolable. She in turn makes inquiries as to the honor of her family. She questions her father, and in a polgnant scene De Sergeac confesses that fifteen years before he had been guilty of a scrious wrong, but he refuses to give any details. Through the incautiousness of an old servant, however, she learns the facts.

In the first version of the play Simone was represented as trembling before her father, screaming when he approached her and refusing utterly to fergive him. It was this that wouldn't "go down" with the first audience. It seemed unnatural that even such a terrible discovery as she had made should cause a young girl to forget in a few moments the devotion of a

"Very well," said M. Brieux to himself and also to his actors, "the audience shall have what it wants. Simone shall for-He sat up all night rewriting his third act almost entirely. The new scenes were learnt the next morning by the cast and rehearsed in the afternoon for the first public performance that evening. The venerable house of Moliere can do quick work when necessary.

M. Brieux indulged in no grumbling over the adverse verdict of his first audience. "A play really begins to exist," he says. "only when there is an audience in the house. The public is a collaborator whom the playwright cannot do without. In spite of the howls with which I know my state ment will be received, one may say that the public is always right. If I have written a play to make some situation go down with a thousand spectators, and it does not go down, all that proves that I was wrong. been declaring that Technique has had Whatever other dramatists may think of it, the box office will certainly applaud this enough time in the public attention, and it

Huntley Wright, who is once more in Technique has bound Music in a granite se-London after making a long tour in the pulchre and it has shouted its tocsin, "Back United States in "The Dairymaids' does to Art." not seem to have gained from his experi- In the articles on "Mary Garden," "Tone ence a high opinion of American theatri- and Interpretation" and others, the prescal tastes. "For a charming opera like ent writer took up the question of sing-'Veronique' playgoers over there have no ers in regard to this idea. Later he pretasts," he says, "a Dead Man's Guilet sented the side of the planists and their at First Baptist church.

yet has the great American drams, full of cowboys and revolvers, and I the author would let anyone but Granville of success. The change in her life is large training in love with a man about town, whom she does not know is already married. She renounces every that the New York runs are shorter than holding back his latest play—and a friend. more energetic of the guild at home, and the rest of the time is de- who has seen it tells me it is the best. The effect of her discovery causes her to experience of 'one-night stands.' During it on for him somewhere. my wanderings I met a well-known English actress who had just played forty towns in forty nights. Mentioning this to an American actor he scoffingly boasted that he, nights."

> very tired and it will take him some time. to get over it. "Like the traditional Scotssleep well, but the slightest reference to work seems positively to paralyize me,"

When Granville Barker gets back from America he will find arrangements well adanced for the production of Bernard Shaw's new play, "Getting Married,", a: the Haymarket, and, in fact, it looks now as if we should have a regular series of Vedrenne-Barker matinees at the Haymarket like those in the good old days at the Court theater before the managers were tempted away to disaster at the fine-pointed sort of play that made the Barker management famous could succeed at the little Court and yet fall at the bigger Bayoy was doubtless responsible for Barker's decision not to undertake the management of the National theater in New York | youd the limit of expense for productions on the ground that it was too large for anything except plays written, as it were. with a broad nibbed pen. A series of Vedrenne-Barker matinees at the Haymar- price on the use of the manuscript that is lections, which will be a novelty to lovers ket will lift the drooping spirits of the disciples who have looked to this management for the revival of the British drama. Frederick Harrison, the lessee of the Haymarket, will be a sympathetic associate of Vedrenne and Barker in this series. Noth- been secured even at the high price ng has been given out as to what "Getting charged. Married" is about, but Mr. Vedrenne says new Shaw play. In fact, it isn't likely that the varieties and just tasting the sweets

businesslike, visionary.

Perhaps we are: an old writer once said:

Be that as it may, the question occurs

to one: "How would it be, to have the

actors in the dramatic stage, 'make up'

in front of the audience? Why would it

not be a good feature to have a public set-

Anyone who has ever been favored enough

has been allowed to see the process going

on back of the curtain, knows what a

tremendous amount of activity and energy

displays itself in orderly fashion, in a

short time, and in a small space. To ob-

serve a scene "knocked down" and another

built up, to note the accurate placing of

huge pieces of scenery, to see the clock-

work precision of it all, and the rapid move-

ment of human bodies without collision,

obeying the orders of a stage manager

and his assistant, this is one of the great

Why not do it in full view of the entire

These people know better. That is the

"technique" of the work, and it is care-

Then there would be a comparison be-

tween the Frohman "method" and so on,

until finally after some years, the presenta-

tion of the play would be a secondary

The "executive" end would be very promi-

Now, I will take the unmusical public

Let me whisper into your ears. This is

exactly what the musical people have been

This is why you think you do not love

You have been receiving "technique" in-

stead of the real essence of the eternal

thing; you have been watching the "execu-

tion" and the work of the "executive" de-

partment, instead of the real life, the liv-

And that is precisely why you think musicians are peculiar, and odd, and

strange, and unpractical, and unbusiness-

like and visionary. If you received the

same treatment at the theater, as you re-

ceive at the concert, you would think ac-

singers sing, and players play, the same

familiar things, while the libraries of the

world are bursting to pour forth beauties

of the past and recent years, if one will

"The search for "Beauty" in music has

who offer things at concerts. Instead of

artists bringing forth and portraying works

promulgation of Music and to the pre-

beauteous of all the Arts, and has a rength-

ened itself by citations of opinion from

other sources on the subject. The Bee has

has been pleading for a casting aside of

the shrouds and cerements with which

but hold out one's lap to receive.

ing, throbbing action of the music.

thing to the exhibition of the "technique,

experiences of a man's life.

audience?

designing?

into my confidence!

Really, 'tis true,

good music.

unlike other m

And small blame to you!

doing for years past!

nent.

keeping the people from perishing.

ting of the stage before each act?"

voted to touring. Then comes the awful thing he has yet done-until Barker can put

Coming Events. For the third week of its engagement at

the Boyd the Woodward Stock company himself, had done 300 towns in as many will offer "Raffles," the pleasing melodrama made by Mr. E. W. Hornung and His American trip has made Mr. Wright Mrs. Eugene Presby out of Mr. Hornung's stories of the amateur cracksman's exploits. Mr. Merrison will have the name man," he said, "I cat well; drink well and part, and it ought to give him scope for his talents as a romantic actor and light comedian. Nothing finer than the duel of wit between Raffles and Captain Bedford, the thief and the thief taker, is known to the stage. It is mind against mind, the stronger winning. Mr. Denithorne will play Captain Bedford. Miss Fleming has a very ine part, that of Miss Condron, the girl who falls in love with Raffles and who sticks to him even after he has confessed. Mr. Livingstone has prepared a very fine stage setting for the play, which will be offered first at a matinee this afternoon Savoy. And by the way, the fact that the and each evening during the week, with other matiness on Tuesday, Thursday and Saturday,

In being able to offer so famous a play as "Zaza" the Burwood is going far begenerally undertaken. David Belasco, who owns the play "Zaza," adopted from the Messiah." During these performances Miss French for Mrs. Leslie Carter, places a practically prohibitive. The value is that of music. of sentiment more than one of dollars, and were it not for business relations existing between Mr. Belasco and the Burwood management the play could not have

At the beginning we have Zaza, the it will be followed by yet another brand French actress, as the gay soubrette of

> E WHO are said to be music- | transgressions against the Soul of Music lovers, are offtimes called pe- and their devotion to the Technique of the culiar, and sort-of-set-apart, and piano. In this stand he had no less an odd, and strange, and not like authority to support him than Philip other people. We are consid- Hale of Boston, as in the previous case ered unpractical, dreamy, un- he had a veteran opera conductor as well as others.

Music and Musical Notes

Now comes a touch for the violinists. "Where there is no vision the people per- The writer dared to say things about Perhaps we "visionary" ones are Kubelik and incurred the disapprobation

Now he quietly rests and lets Mr. Henderson say a word or two which may prove interesting. Truly we are on a Music will assert itself over technique in the violin world as in other worlds. Here is a clipping from last Sunday's New York to get behind the curtain at the staging of Sun: "Early in the season Fritz Kreisler an important play, or a serious opera, and returned with his classic violin and played music of old masters in a style which delighted connoisseurs of the fiddle repertory. * * * * The days of fiddle fireworks have passed. Such festivals are now left to the Sunday night concert at the Hippodrome. One hears less and less of Vieuxtemps and more of Tartini, Locatelli and other classic purists. The cultivated spirit rejoices and Mr. Kreisler is honored in the land."

> fiddle fireworks have passed!" Thank Entirely new kinodrome pictures will conheaven for that. We have had enough of It.

Do you remember that delightful violiniste who played at the Calve recital? Do you remember how she looked and how she played?

She was giorious, captivating, compelling, until she came out for the last encore and "showed off" as to her wonderful technique and what it could do for her American engagements and bring the

Follow the illustration a little further. If Before that she gave us her soul through that were done on the stage, don't you think that ere long, the stage manager would be devising new "methods" of doing the medium of her calisthenic and digital the work, so as to indicate the ability of dexterity. We have now forgotten her his staff to do remarkable things for the delectation of the audience, and incidentally to enhance his own reputation for clever

The Omaha May Musical festival dates are May 28 and 29. The concerts will be given at the Auditorium, where a special arrangement will be made reducing the size of the building's vast space by shutting off the regular stage and constructing one in

front thereof. The chorus work will be done by the Oratorio society of 100 voices, conducted by Mr. Ira B. Penniman. The orchestra will be the Minneapolis Symphony orchestra, under Mr. Emil Oberhoffer. Forty-five musicians. This or-

ganization is making a very enviable reputation. The soloists will be Miss Agnes Petring. soprano (St. Louis): Mr. Albert Borroff. basso (Chicago); Mr. Frederick Carberry, tenor (Chicago and Milwaukee); violincellist, Mr. Carlo Fischer (Minneapolis).

tors and stage managers, and their assistbe sung on Friday evening, the 29th. ants, also odd people, peculiar, dreamy and A recent report from Germany includes a description of the singing of Miss Louise Jansen, formerly soprano soloist at First Presbyterian church, Omaha, Miss Jansen, What musicians mean by "technique" is it appears, took the place of a singer who the "showing off" of agility, the demonhad been engaged to sing at Swinemuende, strating "how" the thing is done; they and after her singing of "With Verdure are so intent on this, that the Spirit of Clad" (Haydn) she was applauded most ve-Music has well-night fled from our conhemently, especially when she was precerts. People must program things, just sented with a golden laurel wreath with the to show that they can do them as well as compliments of the American consulthe other fellow, and that is why so many

There will be a very interesting song recital next Tuesday evening at Council Bluffs by Miss Elsis Lincoln. Mrs. Covalt has been working up the matter and she vouches for the excellence of the entertainment. Miss Lincoln has had a reputabeen shandoned very largely by the people tion in Boston for some years and is a very thoughtful and artistic singer. Her of Art, we have a host of artisans showing program will consist of early English songs, German lieder, French songs, Scotch balhow deft and clever they are in their stunts lads, oratorio and miscellaneous numbers. Omaha people might do well to remember that Council Bluffs is on the "map ar-The Bee, through its music column, has tistic." This recital, as far as I can ascerbeen urging a speedy return to the tain, will be well worth hearing. THOMAS J. KELLY. sentation of the beauties of the most

> Musical Notes. A very interesting plane recital was given by the pupils of Mr. E. M. Jones at his studies in Boyd theater, on Wednesday evening last. Two pupils of Miss Lillian Fitch assisted.

A very elaborate program will be presented at the Lyric theater on Thursday evening by the pupils of Mrs. Millie Ryan, assisted by the Amicitia Violin quartet. The first part will be given to selections from "Il Trovatore." in Ralian. The second part will be selections from the operas in English. Miss Mabel Moore will be the accompanist, and Mr. Willard Chambers will have charge of the histrionic side.

Max Landow's recital Thursday executor.

repudiate him and live thereafter for her art only. The novelty of the first act setting will be apparent to all, it showing Zaza's dressing room on the stage at the theater in which she is playing. Matinees will be given on Tuesday, Thursday, Saturday and Sunday. Following Tuesday's matinee Miss Jeffery and Mr. Bacon will hold an informal reception on the stage.

"The Three Musketeers" closes its week's run with matinee and evening performances today By special request the Frank Bros. Yiddish Opera company will extend their engagement at the Krug theater for two

sent "The Two Vagrants" and tonight 'Joseph and His Brothers." Tomorrow night "The Smart Scholar" will be the attraction. This will conclude their engagement.

days longer. This afternoon they will pre-

One of the most interesting performances to take place at the Krug will occur on next Tuesday and Wednesday nights, when the noted New York all-star Yiddish company, headed by the eminent Yiddish player, Elias Rothstein, Bernard Bernstein, Leon Blank, and the well known Yiddish prima donna, Miss Rosa Karp, four of the most well known Yiddish stars, will present "The Widow" and "The Arrival of Rosa Karp will render some very sweet se-

"The Cow-Puncher," a western drama by Hal Reid, under the direction of W. F. Mann, opens a three days' engagement at the Krug theater next Thursday night. The action takes place in Arisona, and tells a story of power and heart interest for whose interpretation an excellent company has been engaged.

A majority of new comers here, positive novelty and well distributed variety are announced at the Orpheum for the week beginning matines today. Miss Alice Norton, a young and studious German girl. will exhibit a scientific novelty that is said to be one of the most talked of and unusual features in vaudeville this season, In view of the audience, with her crucibles tempered at an intense heat, Miss Norton mixes her clay, acids and other ingredients, and produces rubles, sapphires and other gems and distributes them in the audience. Such is said to be their perfection that when cut it requires minute and expert of some of the violinists for the time be- examination to distinguish them from the mine product. Charles H. Bradshaw, for years under Frohman management, and his company will be seen in a one-act comedy entitled "Fix in a Fix." Bert Levy, the wave of true and real encouragement that | well known cartoonist of the New York Evening Telegraph, will cartoon famous men he has met and show a variety of his artistic drawings with his own ingenuously arranged device, which, as he sketches on a small glass plate, reproduces his work line for line as he proceeds in magnified form on a large screen. Eleanor Falke, singing commedienne, will render her latest songs and dances. Macartes' monkeys do songs and dances. Macartes' monkeys do all sorts of "stunts," many that are comfical. Jorden and Harvey, a pair of dialect comedians, will direct their efforts to laughter moving, while James S. Delvin and May Ellwood will present "The Girl". Bernard Shaw's new play, "Marriage," will be produced in the London Haymarket theater, probably in two or three months from now, under the management of Mossrs. Vedrenne & Barker. The topic, in his hands, ought to prove a source of much amusement. and May Ellwood will present "The Girl From Yonkers," a sketch with a themse Did you note the phrase, "The days of akin to that of "The Bishop's Carriage."

clude the program. placed on sale Monday last, and the demand is reported steady and of a magnitude that indicates a very great desire to see the famous English singing comedian in Omaha. Miss Victoria will be seen here the week starting May 10, which will finish season to a close at the Orpheum. On the closing night, Saturday, May 16, Manager the medium of her violin. She then Reiter, adhering to custom, announces one spoiled it by giving us her violin, through of those extraordinary events, an amateur

Gossip from Singeland.

As an echo of Howard Gould's charges in Do you suppose for a moment that she did not have to possess technique to give us the first things she played? Assuredly she did. But it was hidden. It was "behind the curtain." The last thing, however, was "Technique for Technique's sake." And it fell short.

The Omaha May Musical festival dates

Bronson Howard, generally referred to as Bronson Howard, generally referred to as the dean of American dramatists, is re-ported to be a little better, but still seriously ill at his home in New York City. He is suffering from a complication of diseases following an attack of rheumatism, and only owing to his advanced age has fear for his ultimate recovery been expressed.

TO MAUDE ADAMS.

No deep-toned trumpet of the tragic muse,
No voice of fate or prophecy is here,
But just a childlike, piping morning song
Across the hills of sunrise, ringing clear.

a song of faith, of laughter and of joy.
That tells us morning happens every day;
and love is real and life is brave and sweet,
And God is good alway.—(L. B.)

During an evening rehearsal at a certain Chicago dramatic school the instructor, be-coming disgusted with the work of one of the pupils who had rather an important part, leaped onto the floor and cried; "Don't stand there like a lackey!"

"Like a what?" rejoined the beginner, almiv Haydn's oratorio, "The Creation," will

"A lackey, a lackey," thundered back the "O," returned the uncomprehending pupil,
"A Wilton Lackaye?"

It is said that Maud Allen, the American girl who is creating a sensation in London by her wonderful dances, is a native of San Francisco and was known there as Maud Durant, a sister of Theodore Durant, the young San Franciscan who was hanged for the murder of Blanche Lamont and Minnie Williams a dozen years back.

Manager William A. Brady was talking of the days before there was any thought of a theatrical syndicate. "Why," said he, "I remember the old Baldwin's theater in San Francisco when David Belasco was stage manager at 25 per week. Al Hayman, treasurer, on the same munificent salary, and Charles Frohman advance agent for an even smaller salary. I sold opera glasses at the same place. Every one of us had our chance, though, in an open arena—and we have made good."

The Boston interviewer sat speechless before Rose Stahl. "My diversions are not hobbies," said she "Staying at home is what any woman should do—it is her place. Loving children is certainty no hobby, for everybody should love children—humanity demands it. As for late suppers, or carriy ones, for that matter, it they are not the right kind—well, they are contrary to the laws of health, and I have no desire to fill an early grave. No, I have no hobbies—but there are a lot of things I love. Have another muffin."

Laura Hope Crews, for the last two sca-sons in support of Margaret Anglin and Henry Miller in "The Great Divide," will make her stellar venture next season in a new play of modern American life by Edgar Allen Woelf, entitled "A Queen's Garden."

William Gillette, at present living at the Hotel Ritz, Paris, is at work on a new play for America. Mr. Gillette, not knowing any French, accordingly finds Paris as isolated as the country.

Willie Edouin, who died in London at the age of \$7, had ranked as an international favorite for more years than any other actor of his generation. Most persons had an idea that he was an American by birth, but as a matter of fact he was born in

"I made the suggestion of originality once in London-and once only, explains Charles Frohman. "Instead of charging for programs in one of my theaters, it ried to give them away. On the first night of the innovation one of my attendants offered a program to a gentleman accompanied by a lady explaining that there offered a program to a gentleman accompanied by a lady, explaining that there was no charge. The gentleman, red with anger, exclaimed, 'How dare you!' and threw the 6 pence at the attendant. Now I charge 8 pence for every program. The people want to pay it. Likewise, in London I charge for every possible thing about the theater that can be charged for. Conversely, in America I give away everything I can afford to give away about the theater. The American people know that their ticket of admission entitles them to all the little attentions that go to make up the sum total of comfort without extra charge."

John Mason, who is playing "The Witch-ing Hour" in New York, was explaining ing Hour" in New York, was explaining that he believes in hypnotism and the hypnotic influence exerted by an actor. "The student of acting may learn something from experience, of course; he may even learn something at our 'bum' dramatic schools; but he cannot learn to exercise a power that is not in him from the be ginning." he declared. "I have seen a young man bring in a card and make a greater impression than the actor with the whole play behind him. Actors are born, not taught, and to get anywhere they not taught, and to get anywhere they must have a force that is a part of them. It may be 'genius,' it may be 'personality,' it may be 'magnetism,' but in the majority of cases I believe it is hypnotism."

M. Barrie's new play is known to

J. M. Barrie's new play is known to have reached its complete final form. It is in four acts, and the story is an entirely modern one. The scenes are laid partly in Scotland and partly in England, and it is best compared, among all other of Barrie's plays, to "Quality Street."

But "Quality Street" takes place in the early part of the Inst century, and Mr. Barrie's new play, as yet unnamed, is placed in recent times. Through the new play runs a pretty love story, with the placed in recent times. Through the new play runs a pretty love story, with the idea of showing, as Mr. Barrie has tried to show more than once before, that, although man may be theoretically the superior of the woman, it is, after all, the woman who finally has her way.

The humorous element of the play is largely due to the presence of several Scotch characters, although the dislogue will offer no insurmountable difficulties to those unfamiliar with Scotch speech. will offer no insurmountable difficulties to those unfamiliar with Scotch speech.

The play will first be produced at the Duke of York's in September. The American performance of the woman who finally has her way will fall to the lot of Maude Adams, of whose personality and acting methods those of the Frohman staff who have read the manuscript were constantly reminded.

Mme. Nazimova, the Russian actress, presents a strong array of argument to support her claim that losen's women are greater and harder to interpret than are Shakespeare's. "Shakespeare's women seem more like types, ideals, than real persons," she writes. They are clear and definite, either good or bad, coquettish or demure, vixenish or humble; and what they are at the beginning of the play that they stay until the curtain falls. Ibsen's women mean more to us of today than do Shakespeare's, because they are complex instead of primitive.

They are in a way difficult to understand, it is true, not because they are real, and, therefore, like all real people, ar not to be classified by a single formula. They are full of the pettiness, the peculiarities, the indonsistencies, the contradictions, that we find in everybody we know intimately. That is what makes them so fascinating: that is why we want to learn more of them." Mme. Nazimova, the Russian actress,

From Yonkers," a sketch with a thems akin to that of "The Bishop's Carriage." Entirely new kinodrome pictures will conclude the program.

Seats for the Vesta Victoria week were placed on sale Monday lest. Anthony Hope's dainty comedy of that Anthony Hope's dainty comedy of that name. Now that I have been appearing in emotional parts for so long, until I have become virtually identified with such characters as Mrs. Dane, or Zira, or Ruth Jordan in The Great Divide, I have a keen yearning to try my Thespian fortune at lighter characterizations."

Writes an American playgoer from London: "Mrs. Langtry's new play is called 'A Féarful Joy." Had the audience at its first presentation last night been allowed the privilege, they would have renamed it 'A Fearful Bore,' for if ever a lemon grew on the theatrical bush this is one."

Mr. Martin Beck, general manager of

Mr. Martin Beck, general manager of the Orpheum circuit, has closed arrangements by cable for the largest and most varied list of European acts ever imported to America. These are exclusively for the Orpheum circuit, and the activity along this line indicates that the western vaude-ville houses are already making pretentious plans for next season. To William Passpart, the Orpheum's European representative, Mr. Beck sent authority to close contracts with the Blessings; Cadets de Casgogne, a singing novelty now at the Berlin wintergarden; Chaissine, the sensational shadowpraphilst; De Biere, now the reigning feature at the Nouveau Cirque in Paris; Dolesch & Tilihauser, classic street singers now at the Alhambra, London; the four Pranklins, an aerial act that is a furore at the Apollo in Berlin; Ines & Faki, eccentric vocalists; Londe & Tilly, unique equilibrists; Poppo's museum, a Juventile feature that has been a permanent attraction for two years at the Circus Shumann, in Vienna; the Saytons, in the alligator scene, which has been the headline act in Hoas & Stoll's houses for several seasons; Vindobona, muscial comedians; Tony Wilson, Helloise and the Amaros sisters.

To H. B. Marinelli's various agencies abroad Mr. Beck cabled instructions to close with the following: In London, Nate Liepsig; James Stuart, the eccentric planiat, who was recently "commanded" to appear before the king and queen at Sandringham; the Tom Davis trio; Leo Grassis, a new musical novelty in which illusions play an important part; the four Harveys, and the original Grigolati flying ballet. In Paris he selected the four Balius, the seven Quelolos, and Carl Nobel. In Berlin the list includes Paul Bandor, Franciui Olloma, Veldon and the remarkable Tchernoff's troupe. On all of these Mr. Beck secured an option during his last trip abroad, and his selection indicates that the Orpheum patrons will have the best of European novelties on their programs next season.

Novelties on their programs next season.

Viola Allen is a bibliophile, and her exact knowledge of rare editions is that of the true connoisseur. In her home in New York she has a library filled with an array of volumes that would tempt an enthusiast to the point of burgiary. The shelves are crowded with the finest examples of the bookman's art, many dating before the hending of printing, when books were laboriously written by hand upon parchment and exquisitely illuminated in colors and gold. On Miss Allen's last trip to London she found in a book shop in Piccadilly one of the first type editions of Shakespeare, with marginal notes by some one apparently close to the immortal bard himself. In Italy two years ago she acquired an illustrated manuscript copy of Gailleo's thesis on the movement of the solar system, which is well authenticated. Among her possessions are the originals of two of Thackeray's novels, one of Dickens, and one of Carlyle's volumes.



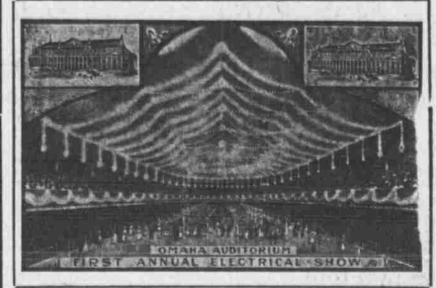
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