

ABOUT PLAYS PLAYERS AND PLAYHOUSES

Omaha theaters are sharing in the general prosperity of the country, it being almost nightly sight to see the "B. R. O." sign out at the Boyd and the Orpheum. In fact, it is a very inferior attraction that does not sell out for each performance. This is not the only evidence of prosperity...

drawn on the spot. Of course, where history is silent, the stage picture is necessary. It is a matter of fact, that the artist usually bounds his imagination within the limits of probability, and the artistic sense is rarely offended in any particular. In dealing with modern topics, only the real thing is permitted. No photograph could be more truthful than the stage picture in matter of detail.

chorus of pretty girls. The scenes are laid in New York. Sullivan and Mack, the two Irish comedians who have been seen here in the prominent Irish farce-comedies of the day and in vaudeville, will be seen in a new comedy vehicle at the Boyd Wednesday matinee and night. It is known as "The Irish Pawnbrokers" and according to the advertising matter was written for laughing purposes only.

MUSIC AND MUSICIANS
It is quite the thing nowadays to publish "Poems One Ought to Know," "Verses One Ought to Read," etc., and even the religious press is up-to-date in that there is being published a list of "Hymns One Ought to Memorize."

Incidentally, Omaha has not only had the best of things theatrical so far this season, but the weeks that remain are to be filled with even more notable attractions. Three nights and a matinee by Mrs. Patrick Campbell, two nights of Richard Mansfield, three nights of William Gillette, two nights of W. H. Crane, three nights of Mary Manning and three nights of James O'Neill are the leading events of the March and April bookings at the Boyd, and between now and then come a steady stream of good things.

One of the functions of the stage that does not always get full credit for its influence is the educational. Too much stress is laid on the effort to distract, to amuse, and not enough on the effort to educate. To be sure, during recent discussions, the claim has been put forward with more or less insistence, in defense of certain plays that are least defensible, that their mission is one of education and enlightenment; but they are merely the reflection of deep thought and research along psychological lines, and really embody in their questionable situations and illustrations the true motif of such phases of human life as they pretend to deal with.

By thus illuminating history, the stage becomes an important adjunct to the written record, for it gives a more substantial notion of what the men and women who made the history were like in their own proper persons. Not only are the men and women presented to us, but their surroundings, and something of the influences that actuated them. No matter with what skill and fidelity the written page may present the facts, the effect is lost if there is not something a little more tangible than the printed word to appeal to and aid the mind in its efforts to clearly image the conditions that pertained at the time. It is not alone with the few individuals concerned in history that the stage deals. Many of the plays that have come down to us, and which are still much enjoyed by those who read them, which lighten up the darkness that surrounds the humbler members of society and give us some idea of how the people lived. For it has been the mission of the actor "to hold the mirror up to nature," and as Shakespeare further says, "to show the abstract and brief chronicles of the time; after your death you were better have a bad epitaph than their ill report while you live."

How far the stage is to be accepted as a guide by the student of history is not a question that may be well to confine the drama to the position of a mere assistant, or illuminator, rather than to give it the prominence of an actual teacher. So long as the drama does not transcend known facts, it may safely be accepted. Its tendency has been to go beyond reasonable bounds, and not a few of the recent so-called historical plays are historical at all, save for the fact that the authors have adopted the names of a few historic personages, around which they have erected fabrics of pure invention, flimsy, in most instances, to make the real persons merely incidental to the story they tell. Such plays are a real detriment to the stage, for they are easily detected in their faults, and having been found faulty and condemned, the shadow of their condemnation too often falls across the pathway of the really meritorious, and all suffer in some degree through the sin of a few. It has been jestingly said that the readers of the "historical" novels do not read history, and this is all the more reason why the novels and plays which pretend to be based on history should conform literally to historical facts. Unless they do become merely purveyors of misinformation. Another reason is that a future generation will judge the present by the literary legacy it leaves, and it is improbable that all the carelessly written books and plays with which we have been inundated during the last few years will vanish along with their writers and readers. If they do not, how silly will we appear to posterity, and what queer notions our descendants will have of our taste. The student who is to be a student of the day does not apply here, for just as every man ought to live so that his memory will be savory, so every generation ought to strive to leave a record that future generations will not laugh at. "De mortuis nil nisi bonum" is all right over the gate of a grave yard, but it isn't exactly applied in real life. On the contrary, the reverse is more nearly the rule.

As the "abstract and brief chronicles of their times, the actors are also called upon to illustrate to us our own manners and customs. In this respect they enable us "to see ourselves as others see us," and this, too, has an educational value. Reflection leads to the final conclusion that the art of the actor is really of value in enabling the individual to form conclusions of his own concerning points on which his ideas might otherwise have remained nebulous and unsatisfactory. If the actors would only bear this thought in mind and more diligently endeavor to live up to the inspiration it should give, the work in "uplifting the stage" would be immeasurably advanced.

For this very reason no student of literature or history, in or out of school, should ever miss seeing the production of a classic play, even if given by an inferior company. No actor was ever so wholly had but that some of its number might shed a little light on some point, and that little light to the student is always worth the effort. The stupent revivals of Shakespearean and other classics that are from time to time presented are entitled to high place among the educational agencies. While, perhaps, they cast no new light on the general theme of human motives, which are much the same among all people and at all times, they do show in details of life among those people. Historic characters are presented as they were, surrounded by all the environment of their time and station, as nearly as can be judged by those who have made deep study and careful inquiry into the subject. Archaeologists have been followed closely in their researches by the astute stage director, who has from time to time remodeled scenery and costumes to conform with the latest authentic discoveries, so that the modern stage pictures are in all essential details as accurate as though

Ben Hendricks, considered the foremost Swedish dialect comedian in the profession, will be seen at the Boyd this afternoon for an engagement that includes tomorrow night "Ole Olson," a Swedish comedy that has been seen here every season for several seasons past. In every particular, with the exception of the scenery and some of the people, the comedy is the same as it has been in the past. The Swedish Ladies' quartet is a big feature with their Swedish folk songs.

"Happy Hooligan" will be seen in the flesh at Boyd's Tuesday night. He will be accompanied by his brother, "Gloomy Gus," the policeman, and all the others. As in the pictures, Happy will have the center of the stage and he is expected to be just as interesting as he has been shown in his pictures. Rosa Snow will enact the role of Happy Hooligan. He is said to be a duplicate of the well meaning, but unfortunate tramp. The play is not simply a jumble of the incidents of Hooligan's career, but is said to have a well defined plot and story. Like all the musical shows of the season, the company carries a large

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bumblingly represented to him to be impossible; when he burst out, "Comment! ce mot n'est pas francais." ("How! that word is not French!") The moral of all this is here: When you say "I can't ever get this" you are a piece of machinery when you say "I can't" you are becoming a singer; when you say "I know I can't ever do that" you are becoming a music racker; when you say "I can—I will get it" you are becoming a violinist, and so on.

THE WEAK SPOT The back is the weak spot. The many aches and pains of the back are the early symptoms of kidney ills. Backache comes in many forms—quick twinges, sharp shooting pains, slow, exhaustive aches. Plasters and liniments may relieve the "bad back" for a time, but if you would rid yourself of backache trouble, you must reach the cause—the kidneys. Keep the kidneys working properly, keep them in a healthy condition and the back will be free from aches. DOAN'S KIDNEY PILLS cure all kidney ills, from common backache to dangerous diabetes. Cure urinary disorders, retention of the urine, excessive urinary discharges and every complaint of the bladder. Doan's Kidney Pills are endorsed by people you know. Here is proof— OMAHA PROOF Mr. Alfred Willett, foreman of the silver plating department of the Union Pacific shops, living at No. 2110 Grand avenue, says: "For about six months a dull aching over the region of my kidneys was much more pronounced if I stood or did anything requiring a strain on the muscles of the back. Thinking Doan's Kidney Pills might help me I procured a box at Kuhn & Co.'s drug store, corner Fifteenth and Douglas streets, and they did me a world of good, or I never would have advised others to procure the remedy and take a course of the treatment."

But should it stop altogether? Then useless would it be. No other but that form it. Can its shattered springs restore. To him that made it, I wonder, And he dwells far from here, In his mother's farthest confines, In dim Eternity. Unto his hands I'd return it, With grateful child-like prayer, Not I, O Lord, its destroyer, His course was run, it stopped.

What a power there is in the words "I can't." What would the world be today if this motto had not been blazoned on the mental shields of those who "did things?" It is interesting, a week ago, to the conversation of a man whose silvered hair and clear eye bore witness to the fruition of an intelligent view of successful life and in the course of that talk he said: "The world wants men who can do things; what is a failure to such a man? It is simply an incentive to do other things. He who never fails, never does things, and, at any price, I want the man who 'does things,' even if at times he fails." It was refreshing to me to hear these words from one who is in a prince in commerce and in his own family a grandfather of many grandchildren and a youth at heart. "I like the man who can do things." Probably, in his retrospection, he saw many men who had risen to heights of success, and in his mind he saw many had had failures, disappointments and discouragements as stepping-stones to ultimate victory. And I wished that every young musician could have heard those words as I heard them, flashing with the fire of earnestness, from the brain of a man who has succeeded who is young at 60, and is in touch with the newest and best application of the oldest thought.

BOYD'S Woodward & Burgess, Mgr's. THIS AFTERNOON-TONIGHT-MONDAY NIGHT. The Best of all Swedish Dialect Comedians. BEN HENDRICKS, OLE OLSON In the Ever Popular and Time-Tried Comedy. THE FAMOUS SWEDISH LADIES' QUARTETTE. PRICES—Matinee, 25c, 50c. Night, 25c, 50c, 75c. TUESDAY NIGHT ONLY. The Hilarious Musical Comedy, HAPPY HOOLIGAN A Company of 50 People, including ROSS SNOW. Prices—25c, 50c, 75c. Seats on sale. WEDNESDAY MATINEE and NIGHT The Big Musical Comedy, THE IRISH PAWNBROKERS, SULLIVAN, MACK AND MAZIE TRUMBULL. 50 People—2 Cars of Scenery. Prices—Matinee, 25c, 50c. Night, 25c, 50c, 75c. Seats on sale. THURSDAY MATINEE AND NIGHT Reappearance of the Eminent Emotional Artist, MISS KATE CLAXTON Presenting the Famous Success, "THE TWO ORPHANS." The greatest play of this generation, with big cast, scenic production, etc. MISS CLAXTON in her original role of Louise the Blind Girl, as played by her over 3,500 times. POSITIVELY FAREWELL TIMB-IN OMAHA. Prices—Matinee, 25c, 50c. Night, 25c, 50c, 75c, \$1.00. Seats on sale Monday. Friday, Sat. Mat. Sat. Night A MELO-DRAMA OF PRONOUNCED POWER "THE FATAL WEDDING." The Acme of Dramatic Construction. The greatest Melo-Dramatic Sensation in Stage History. Prices—Matinee, 25c, 50c. Night, 25c, 50c, 75c. Seats on sale Tuesday. WEDNESDAY AND THURSDAY NIGHTS, FEB. 4-5 The Eminent English Actor, KYRLE BELLEW, In the Great Romantic Drama, "A GENTLEMAN OF FRANCE." With the Full Original Company and Scenery. Seats on sale Monday, February 1.

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