

ABOUT PLAYS PLAYERS AND PLAYHOUSES

Mr. Richard Mansfield's latest visit to Omaha gave another strong evidence of the many-sidedness of his genius. What is more satisfactory, though, is the evidence of his consideration for the public. This is shown in the really great production he gives the old classic he is producing here this season. This is the fourth successive great production Mr. Mansfield has made. After having given us "Cyrano de Bergerac," "Henry V.," and "Desiree," in a row, it would have been more than fair to a hardworking artist that he should have been allowed to take a season of rest. He might have made his tour with the lighter plays in his repertory and would have been welcomed everywhere by the same enthusiastic audiences. But it is not money alone that Mr. Mansfield seeks; his art is all to him, and he says that so long as he has his strength and vigor, just so long will he give the best of his ability. One only needs to contrast this position with the practice some of the other stars follow to understand just what Mansfield cares for the public. Other stars take the road with light plays and small companies, and only too frequently with what are known as "road companies," the sole object being to "get the money." Not so with Mansfield; the company he presented in Omaha is the same he had in New York; his scenery, everything connected with the play, is the same in one city as another. Nor is he satisfied with people who can do the supporting parts passably well; they must be the best he can secure, and capable of doing the parts right, even to the minor. Nothing is too good for the people who pay their money to see Mansfield. And the fact is too well established to be overturned by silly tales in sensational papers.

While presenting his "Julius Caesar" to the public, Mr. Mansfield is planning to give next year an even greater play so far as scenic value is concerned, and with it a greater scope for his ability as a creator of parts. The first will be "Ivan, the Terrible," Tolstoy's play based on incidents in the life of this sixteenth century ruler of Russia. A translation has been made by Mme. de Melanville, and a Russian woman of much culture and great statements, so that nothing of the essence of the Tolstoy play has suffered through being transmuted into English. Mme. de Melanville has been of much assistance to Mr. Mansfield in his work of getting together accessories for the play in the way of costumes, furniture, and the like. Her connection with the piece will not cease until it has been successfully presented. During the time since she suggested the play to Mr. Mansfield she has been at his request and gathered much material for the production. The scenery will be fully as heavy as that of "Julius Caesar," contemplating exterior and interior views of the Kremlin and other important structures of Moscow, and similar settings. It allows, too, of much of the scenic incident of the play, which was successfully presented in St. Petersburg, where it was very popular. It is one of the very few plays that deal with Russian history that the Russian government ever allowed to be presented. The incidents are those that have made the reign of Ivan, whose personality won for him the surname of "Terrible." The main character is one marked by his grim humor, somewhat somber, but the subplot carries a love story of sufficient interest to throw a little light into what might otherwise be a gloomy play.

The other play is "Alt Heidelberg," a German comedy-drama by Herr Meyerfort. It was played in the original in New York last season and was a great success. The German residents of the metropolis. The piece tells the story of a German prince, heir-apparent to the throne of some petty principality, who has spent his life as a sort of semi-recluse, devoting his time to study. He finally goes to Heidelberg to take his university course, and here is introduced to a different sort of life. In the gay Bohemia of German student life he plunges with the seal of a youngster, and is soon deep in an affair with a pretty girl. Just as he is about to marry, his claim he is called home to ascend the throne of his father. The last act deals with his return to Heidelberg after an absence of two years. The story has the "heart interest" and the romance, and the part Mr. Mansfield will play is one to combine the good points of both Prince Karl and Monsieur Beaucaire, with none of the little things that made those characters somewhat tiresome in spots. The play offers much opportunity to the costumer and for the scenic artist as well, but more than all it gives scope for the actor. Richard Mansfield's forte as an actor—the portrayal of the little tender touches, showing the consideration of the strong for the weak. Those who have watched Mr. Mansfield during the development of his career as an actor will be surprised to find that all it gives scope for the actor. Richard Mansfield's forte as an actor—the portrayal of the little tender touches, showing the consideration of the strong for the weak. Those who have watched Mr. Mansfield during the development of his career as an actor will be surprised to find that all it gives scope for the actor.

Under the gentle tutelage of Mr. Lyman B. Glover, who is his present manager, Mr. Mansfield has learned to take with a more philosophical resignation the nasty little "yellow" press pretensions in dealing him from time to time. Mr. Glover, himself a newspaper man of years and high standing, has convinced his chief that the better way to do is not to fly off the handle but to ignore what can be ignored, and fight back when necessary. To do this, Mr. Glover is ready to go into court at any time and make a legal test of the rights of Mr. Mansfield as a citizen. This was quietly tipped off early in the season to the editors of a few of the chief offenders, and the result has been marvelous. Instead of the annual flood of scurrilous or sensational stories about Mansfield, he has had a season of almost entire quiet, the only newspaper references to him being the legitimate notices of his performances and such news matter as naturally originates with a company of his kind. The few sporadic attempts to make him figure as the leading man in a violent-beating episode or a chop-throwing incident, have failed miserably. Mr. Mansfield does not appear so intransigent in criticism of his work as an actor, but he does resent attacks on his private character, and knows now how to defend himself.

Incidentally, Omaha has risen much to

mal training disclose some fine living pictures. Elizabeth Murray, the story teller and singer, will be recalled as one of the principle features of the Orpheum Road Show last season. The Beau and Belle cotette returns with new songs, new dances, new costumes, and some new faces. The new embellishment has been given under the same composer, Mr. H. T. McConnell, who struck the happy idea last season of this neat and refined set. One of the numbers done by the cotette this season is a descriptive international song in which is described in verse and song how the cotette visited Germany, France, Japan and Spain. They are also staging a very popular new song called "Waitin' for you, Ma Honey." Among the initial bidders will be Zelma Rawlston, character impersonator and singer. "An Idyl of the Links," a new comedy sketch will be the vehicle for Gardner and Vincent. Another musical feature will be contributed by Ester Fee, the distinguished violin virtuoso and timely motion pictures projected by the kinodrome completes the program.

The death of Mr. Stuart Robson removes one of the most eminent of American comedians. For many years he has been known as a man of delightful parts, a veritable fountain of imperturbable good humor on the stage and in most of his public appearances. He has been a dear friend of Omaha during a quarter of a century, and had many warm friends here, not to speak of thousands of admirers, to whom his death came as a personal loss. Mr. Robson's last appearance in Omaha was last fall, when he played Dromio of Syracuse in "The Comedy of Errors," and Bertie the Lamb in "The Henrietta."

Stuart Robson was the stage name of Henry Robson. His parents intended that he should be a Methodist minister. To them the stage was a synonym of immorality, but Stuart Robson was not so. He was a man of great ability, and his plays were full of life and vigor. He was a man of great ability, and his plays were full of life and vigor. He was a man of great ability, and his plays were full of life and vigor.

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MUSIC AND MUSICIANS

The May Festival! That is the topic of the hour! Beside it, even the choice of the people, as to who shall be the mayor of Omaha for the next year, or two, or three, passes into insignificance, with the musical people at least. Two questions are generally asked: "Who are you going to vote for?" and "Have you secured your season ticket for the May Festival?"

The May festival, under the musical directorship of Thomas J. Kelly, and under the sagacious and always successful business direction and personal management of the Knights of Ak-Sar-Ben, opens on Thursday night of this week. The board of governors is for Omaha, of Omaha, and in Omaha. They are working for the success of the city from every standpoint, and that they have lent their powerful assistance to this undertaking is a sincere proof that they believe in the fact that to make a city a suitable place to live in, invest in, and to stay in, there must not be forgotten those influences which go to build up the refining and ennobling and educative spirit of the citizens. They have had the street fairs with their jollity and careless gaiety. But that, of itself, does not build up any permanent good. The May festival scheme does, and years from now this year's festival will be quoted and dwelt upon in memory with gratitude.

It is now time for those who have been wishing and hoping and longing for these things to step up and buy the remaining season tickets ere it is too late.

Now, as an interested person, I may be permitted, perhaps, to state that the Nordica-De Reszke concert is not the May festival. It is a part of it. It has been whispered that the concert given by the Nordica orchestra and these two artists is the "above," as it were. Now, as a matter of fact, that part of the festival was an afterthought.

The real active part of the festival and that which has been developing the musical tendencies of the city, the part of vital character, which has been in constant rehearsal for eight months preparing complete works which will be given at the festival. When 150 singers are willing to go through all this it is fair to them to pass over the Nordica-De Reszke concert. May festival which will be theirs. Now, when we consider the evenings of Thursday, Friday and Saturday (especially the last and last of these) and the Sunday afternoon, the local forces being assisted by four of the leading soloists of this country, the Chicago Symphony orchestra, under Mr. Rosenbecker's personal direction, it is not too much to say that this series alone, without Nordica or De Reszke would be worth the price of the season ticket.

Will YOU "stand up?" Before going further with this article, I must make mention of two people who have done much to help the enterprise musically in organizing and putting the system of the festival on its feet. One is the pianist, for the very trying rehearsal, played the accompaniments, difficult and ambiguous, with the skill of the artist and the good nature of an angel, under the directions of a very exacting conductor. To her I extend my most hearty thanks. Mrs. Anderson will play for the Festival Choir on Friday night.

The other person referred to is the genial and popular secretary of the May Festival Choir, Mr. Alfred Marchand, who has been an indispensable aid. His efficient work in organizing and putting the system of the festival on its feet, his attention to those thousand and one details which go to make up a performance or a rehearsal, has been a constant source of pleasure to choir and conductor, and much of the smoothness with which the festival has proceeded is due to him. Another valuable assistant has been Mr. Sigmund Lansberg, the well known pianist, who has stolen hours away from his very busy life to sing with the tenors on each rehearsal night and to assist the conductor in rehearsing the choir, taking charge of parts of many rehearsals at a moment's notice with grace and force.

Now, as to the works. The programs which follow will show fully the kind of offering the patrons will receive. They are selected from the best fields of musical literature. "Hiawatha's Wedding Feast," which will be sung opening night, is a cantata, for chorus, orchestra and tenor solo, and the words are taken from the famous poem of Longfellow. The artistic manager, played the part of the "Swan" music and that of the "Skylark" is intensely interesting. The basso takes the part of a Grecian poet and a philosopher, the contralto the part of a narrator, as it were, the tenor the part of the "swan" and the soprano the part of the "skylark." Life and death, or rather death and life, winter and spring, minor and major, these are themes of the work, which has entranced thousands upon thousands of musical ears, and which will be sung in the original tongue by chorus and soloists in a homely upon the crucifixion of Jesus.

The most religious of persons need not be offended in the slightest way by the Sunday concert, as the program will be distinctly sacred, not after the manner of the average "sacred concert," but really of a religious nature and as an act of homage to Him from whom all music and musical festivals and singers and players receive their gifts and their inspiration. The feature of this program will be the singing of a capella, of the famous hymn of Cardinal Newman, "Lead, Kindly Light," (music by Dr. Dykes), by the full May Festival Choir, under the baton of their regular conductor.

Following are the programs for the regular season: THURSDAY EVENING, MAY 7. May Festival choir, Thomas J. Kelly, conductor. Overture—William T. Schwaner. (a) Allegro Moderato. (b) Moderato. (c) Allegro. (d) Allegro. (e) Allegro. (f) Allegro. (g) Allegro. (h) Allegro. (i) Allegro. (j) Allegro. (k) Allegro. (l) Allegro. (m) Allegro. (n) Allegro. (o) Allegro. (p) Allegro. (q) Allegro. (r) Allegro. (s) Allegro. (t) Allegro. (u) Allegro. (v) Allegro. (w) Allegro. (x) Allegro. (y) Allegro. (z) Allegro. (aa) Allegro. (ab) Allegro. (ac) Allegro. (ad) Allegro. (ae) Allegro. (af) Allegro. (ag) Allegro. (ah) Allegro. (ai) Allegro. (aj) Allegro. (ak) Allegro. (al) Allegro. (am) Allegro. (an) Allegro. (ao) Allegro. (ap) Allegro. (aq) Allegro. (ar) Allegro. (as) Allegro. (at) Allegro. (au) Allegro. (av) Allegro. (aw) Allegro. (ax) Allegro. (ay) Allegro. (az) Allegro. (ba) Allegro. (bb) Allegro. (bc) Allegro. (bd) Allegro. (be) Allegro. (bf) Allegro. (bg) Allegro. (bh) Allegro. (bi) Allegro. 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