

ABOUT PLAYS PLAYERS AND PLAYHOUSES

After spending three or four days in Omaha, looking over the situation, Manager Ferris decided not to close the season of his summer stock company at the Boyd with last night's performance. On the contrary, the company will continue its Omaha engagement until August 15, and will then go on the road in a repertory of plays made up from the pieces given here during the summer. During the week Mr. Ferris appeared in his well known play, "My Jim," which was a success from every standpoint.

Manager Burgess of the Boyd has gone to New York, where he will be joined by his business partner, O. D. Woodward of Kansas City, and final plans for their theaters and other amusement enterprises for next season will be made. Before leaving, Mr. Burgess said he expected to be able to announce on his return one of the most attractive lists of bookings ever made for an Omaha theater. It is well understood that Omaha is to be removed from the one-night list for next season, and the principal attractions will be here for at least three performances, and many of them will remain here for the entire week of their visit.

The wisdom of this course was proven by last season's experience, when all the good shows that held over longer than a week did business to amply justify the extended engagement. It is merely justice to the Omaha people, who have always been liberal patrons of the theater. Not all who wish can possibly secure seats for a single performance, and to lengthen the time of the engagement merely gives an opportunity for more people to attend the performances, and to do it with more comfort, the scramble for seats being largely eliminated.

In the last issue of the Dramatic Mirror, the "Matinee Girl" thus discusses the question, or, rather, the condition of the girls of the chorus and those of the minor parts of the cast. Reading so many of these letters during a season, the Matinee Girl has been wondering what it is that causes so many of these clever, ambitious girls to suffer from an apparent lack of the success which should be theirs, according to their stories of the hard work they put in.

Perhaps it is because they attach so much importance to the insignificant and accidental, forgetting that success never came to anyone in the world without these hard knocks. Success feeds and thrives on discouragement, and comes in spite of everything to those who keep on persistently working at too much thought as to the unpleasantness that is bound to be only temporary if it be faced bravely.

So, you stage girls who say that in spite of beauty, good voices, intense ambition and love for your profession you are pushed a bit strongly to the wall, buck up and neither talk nor write letters about your "hard luck."

Much of what we call hard luck—those of us given to alluding to our mistakes in that way—is of our own making. And the stage girl, I think, gets tired of the view of the path that leads to success—more so, by far, than does the trained nurse, the woman doctor or lawyer who has to accept that fact with either joy or resignation, whichever way she feels about it.

Some of these stage girls dwell much on the knowledge they say they have of their own abilities, and with that of others who have gained position in their profession. They are sure that they are better than the conditions that must be forgotten by the stage girl who is legitimately anxious to get on in her profession. One of the first things she has to learn is that she alone is responsible for her own career—if she will only call that, and she nearly always does.

The woman actor, first of all, the woman, and she has to accept that fact with either joy or resignation, whichever way she feels about it. She has to accept and lose through the popularity, or the lack of it, that they acquire—there is no doubt, and sometimes they are pushed forward rather ostentatiously above others.

But these methods of advancement are not legitimate and they cannot stand beside real effort, real study, and the hard work of common sense. No matter how unpleasant conditions are, they must be met, and they will be met. It is undoubtedly true that there are stage managers in positions of control in many of our theaters who should be treated and feathered and whipped out of the community if they do not put their bulging and insulting authority in practice under the austerities of the stage.

Stage managers are not made to order and they have to be taken as they are. The girls who write to me are all sane, but there are plenty of girls in chorus who are not. They act like children, a lot of them, and hundreds of them are sent home each night, as we used to be from school when our conduct was bad. A stage girl who keeps her head and her dignity and works hard is not apt to suffer from the abuse of the manager. If she does, she should complain of his treatment and seek other employment.

If she is a good girl, who makes herself valuable for her good work, she will probably be protected by the manager. A girl who is in the beginning of her stage life and only one of many in a production—must be protected by her manager. Her speech, dress, manner and behavior generally than she need be in a boarding school.

The stage girl must rid herself of the idea that her beauty is the chief part of the ingredients that are requisite for her getting on. The most important thing in the dramatic profession today are not beauties. That is a good thing for the stage girl to remember when she wonders why she does not seem to scale the heights of fame. Beauty is a great, good thing to have, but it is an advantage that she should stage girl to put it before everything else. She should herself look for her own work to carry her through everything in the way of a difficulty.

MUSIC AND MUSICIANS

Herein is something, which is exclusively offered to Bee readers, as it was reported to the musical man by the no less august person than the ebony-skinned porter who is third assistant superintendent of the dumping of the waste paper baskets of the editorial rooms.

And herein it is for all it is worth. I cannot vouch for it, if you don't believe me, ask the man, and if you don't believe him, what can I do? However, this is the "Meditation of a Waste Paper Basket."

"Being summertime, the W. P. B. was just a little weak on his wickers anyway, and it made him hot up to the handles to see some of the stuff that he had to unload. So, said the W. P. B. to the third assistant superintendent, said he, 'Say, I hear some talk about the music man giving some talk about midsummer meditations. Now, I am not much on music, but I am long on meditation, and I have been doing some of that same, myself, while I have been hanging around, waiting for the editor to feed me with the usual meal.'

Now, whether the heat in the alley back of The Bee building was more oppressive than usual that night, or what, I do not know, but this is what the porter swears he heard: "If ever I saw such a place as a newspaper office, I often wish I was back in the store where all my friends were. But such is life. We are here today and there tomorrow, and as I heard a man say the other day, 'There is no peace for the wicked.'

"Down there at the office supply store we had good congenial company as we hung there, in a row, and we were continually 'looked up' to by the things, some of us. 'Now, here I am in this office, Gorged and fed from morning until night, as though I had the appetite of a printing press, and filled to choking with the most nauseating stuff, and you should hear the editor write his poetry! The editor, the other day the editor, who often calls out a name when he feeds me, threw a lot of stuff into my mouth and said in a loud and uplifted mighty voice, 'Rats.' Think of any respectable W. P. B. eating rats!

"I get yellow journals once in a while and they positively make me bilious. They are so indigestible. They always make me feel as though I had eaten potato salad in a very advanced state of decomposition. For the most part, the editor is very beautiful, the flowers, lawns and trees making it very attractive and the altitude makes it cool and comfortable. Picnics are very numerous and are crowding each other so fast it is hard to arrange a date for one. Almost every society is making or has made a date for their outing during this month and August.

The real thing in the amusement line that week is the promised advent of the Ringling Bros. circus. This is a very enterprise, which is most popular in Omaha and the surrounding country, comes back in a better condition than ever. All that money can buy or human ingenuity can devise to make a show attractive and entertaining has been provided for in this new circus, among them the great spectacle of the crusades and the fall of Jerusalem, have been added this season. The program contains a wonderful list of feats of skill and daring by the finest riders, tumblers, acrobats and gymnasts known in the world. The parade, which has always been a special feature of the show, is new in nearly every particular this year, and presents a gorgeous pageant of nearly three miles in length. It will pass through the principal streets on the morning the show visits Omaha, Thursday, July 23.

Henrietta Croman now comes out with the latest announcement of her coming tour of "As You Like It," next week. She will never again appear in a breeches and top hat. Her new partner, Henry M. Blossom, Jr., who with Alfred Gorman, has written the new play, "The Princess of Wales," which will be produced next September. Kathryn Osterman's coupe last week. Kathryn Osterman's coupe last week. Kathryn Osterman's coupe last week.

Henry W. Savage has engaged Helena Frederick, Idaline Cotton and Nick Long for "The Princess of Wales," which will open the season in Chicago early next month. This company will include several of the leading members of the Broadway cast.

Miss Jennie Norell, the well known Swedish coloratura soprano, engaged to appear with Henry W. Savage's English company, "The Princess of Wales," is expected to arrive from abroad next week. During the past season Miss Norell has been engaged with the opera company at the Philharmonic concerts in London.

Practically all the people seen with James Hackett in his new production, "Alexander the Great," have been engaged by Waegans & Kemper for these stars will appear in their elaborate production of "Alexander the Great." It is a starring venture for this popular young actor in a new romantic play. Mr. Hackett has been in the employ of the company for some time, and has played with such players as Modjeska, Kathryn Foster, Louis James and Frederick Ward.

Klaw & Erlanger's original "Ben Hur" is being produced at the Grand Opera House, Pacific coast cities the coming season, will be at the Auditorium, South Bend, Ind., Monday, September 7. Wilfred Payne will play Ben Hur. Other principal roles will be filled by Alphonse Legall, Stephen Wright, Charles M. Collins, John Thompson, E. I. Calvert, Henry de Forrest, Averil Harris, E. C. Cochrane, Marie Houley, Julie Hama, Nolletto Reed, Rose Margaret in "Carmen," and Jerome Corroll McCama, daughter of Judge McCama of Rosalia, Cal., to play the part of Rosalinda in "The Billionaire." This young first appearance on the stage in February, 1903, as a vocalist, whistler and dancer, at an amateur performance in Los Angeles. She made a hit, especially in her role of Rosalinda, and immediately found herself in great demand in her new role.

The added fame acquired by Blanche Walsh through her work last season in "Resurrection" is now being restricted to the attention paid to her opinions on public matters. Her recent appearance in the proposed national art theater, has been the subject of comment upon by all the important papers and magazines. Her success in the play, "Resurrection," was enough to place her in the system of men to dramatic art there seems to be indeed hope for the improvement of the drama in America. Miss Walsh will begin her coming tour in "Resurrection" at Pittsburgh on September 7.

Miss Hazel Morrison has signed a contract with Manager George Samuels to create the leading role in his new drama, "A Deserted Bride," which will have its first production in his new theater in September. Miss Morrison is a well known actress, and has played in many of the best productions, principally as a comedienne. She has also starred in "The Danger Signal," "Blanche Bates in 'The Children of the Queen,'" and "Carmen." She is also well known as the title role in "Carmen."

Miss Mary Preston in "A Deserted Bride" is one that is particularly suited to Miss Morrison's abilities. Manager Samuels will surround his new star with a capable company and first-class production in every particular.

THERE ARE ONLY TWO PLACES

In this section where one can find all the alluring features of a real hot weather resort and they are

Lake Manawa Courtland Beach

The Sylvan Retreat. The Coney Island of the West. BATHING A SPECIAL FEATURE.

10,000 People Indulged in this Sport Last Week. Opening this Afternoon

The Great Jabour Circus and Spectacle

FOR 8 BIG DAYS AND NIGHTS Show every afternoon and night—rain or shine. 100 people—train of 17 cars—gorgeous spectacle—

"A Night in Japan"

100 in chorus and ballet. \$500 burned up in fireworks nightly. The biggest show that ever played a summer park. NO EXTRA CHARGE TO GROUNDS 100 regular amusement features in addition to the big show.

Nordin's Orchestra

Afternoon and Evening. Balloon Goes Up Daily. Ferris Wheel Switchback Railway. BASE BALL GAMES AT BOTH RESORTS TODAY.

For information regarding either resort apply to J. A. Griffiths, Room 218, First National Bank Bldg. ADMISION TO THE JABOUR NIGHT IN JAPAN, 25c.

ALMOST HERE COMING TO OMAHA THURSDAY, JULY 23 LARGEST CIRCUS ON EARTH

RINGLING WORLD'S GREATEST SHOWS BROS. ONLY FULL GROWN GIRAFFES IN CAPTIVITY. THE BIGGEST SHOW ON EARTH TO WHICH IS NOW ADDED WITHOUT ANY ADDITIONAL CHARGE THE SPECTACLE OF JERUSALEM AND THE CRUSADES. 85 DOUBLE LENGTH CARS 40 BIG AND LITTLE ELEPHANTS 1280 PEOPLE 108 WILD ANIMAL CAGES 650 HORSES 40 FUN-CLOWNS IN G. \$3,700,000 CAPITAL \$7,400 ACTUAL DAILY EXPENSE

ABSOLUTELY AN ADDITIONAL TRAIN OF CARS ARE REQUIRED TO CARRY THE SCENERY, WARDROBES, ARMOR, WAR IMPLEMENTS, ACCESSORIES AND PEOPLE OF THE NEWLY ADDED AND SPECTACULAR GRAND SPECTACLE OF JERUSALEM AND THE CRUSADES. 3 LONG MILES OF NEW AND COSTLY PARADE CLORIES FREE UPON THE STREETS EVERY MORNING AT 9 O'CLOCK TWO PERFORMANCES DAILY AT 2 AND 6 P. M. DOORS OPEN AT 1 AND 7 P. M. ONE 50-CENT TICKET ADMITS TO EVERYTHING. CHILDREN UNDER 12, HALF PRICE

Mr. Kelly ... TEACHER OF Singing, Tone Production Interpretation. 12TH BOYD'S FERRIS STOCK CO. BIG WEEK

Mr. Kelly ... TEACHER OF Singing, Tone Production Interpretation. 12TH BOYD'S FERRIS STOCK CO. BIG WEEK

Two Hundred and Fifty Thousand People have so far this year approved OMAHA'S POLITE RESORT

King Park as their ideal amusement place and Permanent Exposition of 1,000 Features. Two minute car service. Huster's Concert Band, The Passion Play, Hunkley's Paintings, The Roller Toboggan, Zig-Zag Alley and too many more to enumerate.

F. D. Newlean, Baritone Teacher of Tone Production and Art of Singing. Studio, 509-510 Karbach Block. H. L. Ramacciotti, D. V. S. CITY VETERINARIAN. Office and Infirmary, 24th and Mason Sts. Omaha, Neb. Telephone 523. TWENTIETH CENTURY FARMER Write for a Sample Copy.