

ABOUT PLAYS, PLAYERS AND PLAYHOUSES

Omaha people will look back with pleasure to the week just passed for one event in the theatrical line—the coming of Miss Harne and her company in "Iris."

Arthur Wing Pinero has won his place among the foremost of modern dramatists. He is thoroughly technical in his construction, but so deftly does he work with a sequence that is so logical, so natural and so entirely free from apparent strain that it appears the working of fate rather than the intention of a writer that hurries his characters along through their several orbits to the ultimate ending.

Asks from the pleasure afforded by Pinero's skill as a constructor is the delight afforded by the ease and grace with which he uses the English language. There is a facility, a fluency and grace in his sentences attained by few of the moderns.

In this connection: In the November number of Scribner's Prof. Brander Matthews has an article on "The Literary Merit of the Modern Drama," in which he deals some vigorous blows against the ultra-stylists, those persons who insist that because a play is popular it is necessarily bad.

At all of the local playhouses business was good during the week. The bill at the Orpheum was one of the best ever given at that house, and was immensely popular with the public.

Last week reference was made to the traits in which Mme. Januszek found herself and the impending auction of her treasures. From the Dramatic Mirror the following is taken:

present in for two evening performances only. The "Head Waiters" will be seen at the Krug next Saturday matinee and night, brought up to date.

Eight big acts, varied and for the most part presented by artists that have not appeared locally in vaudeville, will open the week at the Orpheum with a matinee today. Charles Dickson and his own little company will fill the headline position.

Charles H. Dillingham and Frank Perley have just completed a new arrangement of their vaudeville company.

"Foxy Grandpa," a farcical comedy, constructed from the humorous pictures which originated in the funny supplements, will star next season under their management.

Among the regular events on the local stage is James and Frederick Ward, which is announced for next Wednesday in an entirely new historical drama founded upon the events of the year 1812.

MUSIC AND MUSICIANS

The following letter was received last week at this office: OMAHA, Oct. 28.—Having been a constant reader of the Bee, I thought I would ask you to explain a few matters to me.

Are the dramatic critics good authority on what is good or bad in the musical line? The reasons why I ask the above questions are as follows: I am the wife of a laboring man and to gratify my love for music I have to go to the boys to some musical company.

common music, such, etc. Here is a thing to make one think. A letter from a woman who says she is one of the masses, the "wife of a laboring man."

In reply to some of the questions let me say, first, it is absolutely impossible to be a judge of good music if you have had no musical education.

I will answer that question by an illustration. I know nothing about electricity, trolley cars or street railway systems, but I do know, and know most positively that the Dodge street car line is disastrous.

Another question which is asked is this: "Are the dramatic critics good authority on what is good or bad in the musical line?"

Further replying to the letter in question I regret that I cannot give an opinion on the merits of "The Chinese Honey-moon," "Louise Gunning or Anna Held."

And now a very serious question presents itself. "Why is it that some one does not give a good entertainment and have a reasonable admission fee?" There is one answer. The musicians are tired of paying money out of their own pockets to develop musical conditions.

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