ABOUT PLAYS PLAYERS AND PLAYHOUSES

OMAHA. Nov. 12—To the Editor of The Bee: Pardon me for again asking space for my opinion concerning the play "Iris." I thank you for allowing me to give your readers an interpretation of that play which was so different from the position taken by The Ree.

Regarding your reply to my article, permit me to say that the writer for The Bee and myself approach the problem from two diametrically opposite view points. The Bee's criticism of both "Iris" and "Ghosts" jupities this statement, and convinces me that to answer in detail The Bee's criticism of my position would require more space than I care to ask for or than you could give. But this in general:

"Iris" was a well know product of conditions over which she had no control; for, mind you, what society or conventionality sows must be reaped in good or bad human beings, as the case may be. And these products of unwise conditions find it difficult to be good. Iris tried to do what she believed to be right, but she needed the co-operation of Trenwith and failed utterly when left to berself.

There was no effort on my part to justify Iris. I look upon life as one, upon humanity as a whole. No one can live without the co-operation of others. Nature's laws are firevocable. "Whatsoever is sown will be reaped." as truly of society as of individuals, And an examination of the

laws are firevocable. "Whatsoever is sown will be reaped." as truly of society as of individuals. And an examination of the prediction of the conditions of Great Britain, going no further back than 1843, will disclose the terrible causes of the result made so plain in "Iris." Society had produced a creature it did not like, and then destroyed its own child. I pity the child and would like to see society purge itself of unwise conditions that can only result in sorrow and defeat.

Tou say that what the individual sows

in sorrow and defeat.

You say that what the individual sows must be reaped. I agree and repeat that the same must be true of society. You condemn the individual. I say the individual is a product and should be saved, and that salvation lies, only, in better sectological conditions for society as a whole. Thanking you for your kindness in allowing me to express these opinions to your readers, I am, sincerely yours.

W. E. CLARK.

Mr. Clark argues with force as well as persistence, but his postulate is wrong: society is not responsible to the individual. but the individual is responsible to soclety. Society is charged with the duty of protecting itself, and no reform which does not contemplate this axiom can ever succeed. The convention in the Iris case is the outgrowth of all human experience, revokes the decree against which Mr. Clark

views in answering Mr. W. E.

You are right; critics have no business to throw the mantle of charles

cearies views in answering Mr. W. E. Clark.

You are right: critics have no business to throw the mantle of charity on Tanqueray's Irlses or others of their kind. Critics, like modern surgeons, cut deep to the bone with a firm and bold stroke. You cannot make an incision with soft words, nor can a critic give his unblased views by smoothing down vice, by white-washing black or finding extenuating circumstances due to conventionalisms.

Iris is bad and no one can deny it. She cannot play the part of wronced innecence or the innocent sufferer. She is not a beginner in life, and she ought to know the difference between bad and good, between right and wrong. She deceived her true lover by allowing Maldonado to keep her, and lied to the latter by keeping uprelations with Trenwith, and, as you cannot serve two masters, she deserved the fate she received after she was found out. Women, as a rule, are severer critics when it comes to passing judgment on the wronsdoings of women than men are. Men are apt to forgive and forget sconer than women, and men will give a failen woman the uplifting hand if there is a spark of goodness left in her, while women never will; but an Iris has no sympathy, even with men, and Pinero was right when he made Trenwith turn his back to Iris and caused Maldonado to kick her out after finding out that she was not true to him.

Now a few words about the "heavy villain," Maldonado is kick her out after finding out that she was not true to passe and the sart a formish ago at the Boyd.

Maldonado loved Iris passionately; no one will dispute that; and that his intentions with Iris were good and pure is shown by the fact that he offered his hand, his name and alse worldy possessions to her for the sake of possessions her. She no come will dispute that; and that his intentions with Iris were good and pure is shown by the fact that he offered his hand, his name and his worldy possessions to her for the sake of possessions her. She nowe her and help her in time of distress and need when she lost her f

Two more restful spots appear in Omaha's calendar of the playhouse, both set down in last week's record. Millie James left Omaha with the statitude of several throusand people following her, people whose tasteshad been jaded by a ceaseless round of musical comedy, problem play, or lane speciety dramh. She came with as dainty and refreshing a conceit as the dramatist has ever offered or a clever actor produced, and her visit was as grateful as a shower on a summer day. The other restful spot was furnished by Joe Welch and his company, who broke into a round of meiodrama with a play, homely in its severy asspect, and semewhat crude in its details, but delightful in that it gives a new type to the stage, and one that ought to go a long way toward making its creator popular. Both of these productions received the paironage they merited, and that means crowded houses at each performance. The other bills of the week were well attended, and the local vaudsville patrons were equally as well cared for as those who are seen at least once during the week at the Creighton-Orpheum.

OMAHA, Nov. 12—To the Editor of The Bee: Pardon me for again asking space for my opinion concerning the play "Tis." I fhank you for allowing me to give your readers an interpretation of that play which was so different from the position taken thy The Ree.

It was very apparent to even the most superficial observer that "Iris" was precented with an eye single to putting the beroine in the bost possible light. To this end Maldonado was deliberately sacrificed, and his motives made to appear of the worst. They are, however, easily susceptible of the interpretation given them by Dr. Holovtchiner.

OMAHA, Nov. 9.—To the Editor of The Bee: I notice in your criticism of Ibsen's "Ghoets" that you take the same view regarding the play that you do in your criticisms of Pinero's plays, namely, that the question with which the author deals is not fit to be brought before the public through the medium of the stage. That the evil exists you do not contradict, your chief objection to the plays in question being that the subject is an unpleasant one—one that will disturb what some ultra-sensitive people are wont to dub their aesthetic sense, and ought therefore to be kept in the background. You admit that Pinero has drawn his characters from real life, that thure are Mrs. Tanquerays and Iris, yet you would have us close our eyes to this great evil and try and form for ourselves a fool's paradise, forgetting the miseries of the unfortunate and, ever and anon, reminding, ourselves that the world is all right when a little consideration will convince us that it is not.

For my part I look upon Pinero's plays as a sermon from the stage; true, he does not give us a solution of the problem—he does not strempt to—but at any rate he gives us a warning, and in a brutally candid way presents us the consequences that will ultimately foliow any divergence from the straight road which society has laid out. Of course, it is all very nice and pleasant for things to end happily; we are overjoyed at the reformation of a Masiova ov the nobleness of a Dmitri. We like to feel that the world wags that way, but when somebody tells us that Masiovas are scarce and Dmitris more so, when he paints man as man and discloses the pill without any sugaring, and when he presents the world as it is and not as it ought to be, we at once prattle about our aesthetic senses and wonder at the immorality of the man who has the hardhood to think of such things.

Though the idea may seem extravagant to many. I sincerely believe that Pinero

loes not contemplate this axiom can ever local to the convention in the Iris case is the outgrowth of all human experience, and it may well be doubted if society ever revokes the decree against which Mr. Clark argues.

OMAHA, Nov. 12.—To the Editor of The Bee: Coming back to "Iris" once more, I beartily approve your sound, healthy and difference that in the one case it is given difference that in the one case it is given difference that in the one case it is given

To begin with, The Bee did express its as are depicted in "Ghosts," and it was a the denial was not sufficiently "definite and specific," as the lawyers have it, but any deficiency in that regard may be taken as here amended. Buch instances as that of the Alving family are rare, and in this Major Yell. The balance of the characters country are extremely so. We do not suffer from that social condition so sentehtiously described by Sudermann as the result of "centuries of inbreeding." Nor is it

at all likely that, so long as we continue to exist as a democracy, we will be liable the awful effects of heredity so terribly depicted by Ibsen. As to Pinero's women, The Bee does not now recall that it has ever admitted that they were drawn from In the case of "Iris" The Bee expressed a grave doubt as to the existence of a woman so insanely weak. Mr. Pinero, like Prof. Ibsen, has saturated himself with a theory rather than a condition, and creates his women to meet his demand, rather than taking them from real life. He reaches a similitude that is striking, probably, but as to the fidelity of his drawing, doubt will always exist,

As to The Bee's opposition to that sort of play, several good reasons exist for objecting to the public discussion of the theme to which Mr. Pinero and his follow ers, Prof. Ibsen and his followers, and the whole class of morbid minded debaters of the questions involved, cling with such pertinacity. In the first place, the matter of delicacy must be considered. The subject is one rather for the clinic than for a social conversation. The knowledge conveyed by the play is of a useful sort, if it

life and a thorough understanding of the functions of the body, it is not a proper sort to be disseminated through so public is a dangerous thing," and it is only a the kinodrome. little knowledge that the problem play gives

As to the necessity for the problem play, The Bee is inclined to the opinion that there is none. First and foremost, no amount of warning has ever served to prevent people from doing wrong. Adam and Eve in the Garden of Eden were given the most solemn adjuration in connection with the inhibition laid on the fruit of the tree that grew in the middle of the garden. "For in the day that thou eatest thereof thou shalt surely die." Yet they ate the forbidden fruit, and in turn each and all of their descendants have partaken of it in some form or other. Man rushes heedlessly on to his fate, in whatever direction his fate lies, and no number or manner of warning signs along the way will deter him. From the cradle to the grave he is of an inquisitive and investigating turn of mind, and is seldom, if ever, willing to take another's word for it; he must be "showed." Moreover, the fatuous belief that the fate that has overtaken all others 'showed." Moreover, the fatuous belief that the fate that has overtaken all others may be evaded by himself animates and cheers him until his doom can no longer be evaded. Mrs. Bellamy was a victim to this delusion, and in this regard only can be accepted as typical.

One word more, and The Bee hopes to dispense with this tople. Prof. Ibsen presents as a defense for Captain Alving that he was billeted in a little country town where he had no opportunity for the exercise of his naturally great abilities; where the routine of his official duties formed his sole occupation, and where his bright, buoyant, joyous nature found no outlet. Consequently he turned his attention to debauchery. To a well-balanced mind this appears to be about the silliest excuse ever put forward in extenuation for a wasted life. If Captain Alving was so bubbling over with good impulses, it would appear that a village that afforded the opportunity for a life of such heroic profilgacy must have also had some chance for a man who wanted to be decent. The conclusion is irresistible that Captain Alving preferred the evil that life offered him. and did wrong from choice rather than

Coming Events.

Weller and James Wallace.

The late Charles H. Hoyt's satire on politics, "A Texas Steer," will be given at the more sternly drawn and in a few years Boyd for two performances only, Tuesday night and Wednesday matince. The frailties of the American system of politics are programs and opera singers, out of opera, difference that in the one case it is given to us in the language of the drawing room and in the other in the fouler language of the saloon.

HARRY LOCHNER.

pretty and dainty, follows the course of the plece. J. A. Devlin, enacts the role of opinion as to existence of such conditions | Maverick Brander, the Texan cattle king, who is elected to congress against his will. decided negative. It may have been that Bossy, his daughter, is in the hands of pretty May Bretonne, while Milt Barlow, tial. And yet I have a very distinct recol-Minister to Dahomey. William Marble jr. is H. Brassy Gall and N. T. Chatterton

> seen at the Boyd for four performances. starting Thursday night in Ian Maclaren's "Bonnie Brier Bush," one of that celean earl, Lord Donald Hay, wins the heart pressed out. of the old shepherd's daughter, Flora Campbell, and weds her. Lachlan Campbell, the shepherd, not believing in the dart's company includes Robert V. Ferguland, R. C. Easton and Thomas McLaugh-

The attraction at the Krug theater for the last half of the week, opening Thursday night, will be the farce-comedy, "Where is Cobb?" This is a new piece of nonsense, having been produced only about to make people laugh. "Cobb" has been seen in Denver, Salt Lake City, St. Louis

Francisca Redding, the popular come

what Paulo and Dika call their act. They are operatic singers. Alexus is billed as "The Great," his claim to this title among hie guild being based on his ability to do a medium as the stage. In every other walk | daring and clever things on unleycles and in life the subject is handled with gloves, at bloycles. One of his best feats, and one least, and it should be so on the stage. If never attempted here before, is a somerthe defenders of the problem play will think sault while mounted on a wheel. Ross even a moment, they will understand that Lee Tyler, the "creole nightingale," will it is not prudery but prudence that dictates be another of the vocal cards. Entirely this view of the case. "A little knowledge new motion pictures will be projected by

Gossip from Singeland,

Edwin Milton Royle and Selina Petter toyle are "resting" in New York just now. Royle are "resting" in New York just now Now there is talk of the Orpheum Cir there is none. First and foremost, no Joseph. That is just what the town needs

MUSIC AND MUSICIANS

that Mr. Willis, secretary, and, in fact, gen eral manager and commander-in-chief o the Young Men's Christian association, is a ments he is in the habit of presenting to us every year a concert company of the very best rank and composed of artists of distinct reputation. This year he presented to us Mme. Suzanne Adams, soprano Mr. George Crampton, basso; Mr. Karl Grienauer, 'cellist, and Mr. Stephens, planist, at the Boyd last Monday. The concert was a most interesting one, and, as it was fully reviewed in The Bee the morning after, further comment thereupon which was certainly a bright particular occasion, is unnecessary here. But I would say a thing or two concerning the participants, and more especially of the two who interested me most, Mr. Crampton and Mr. Grienauer.

Mme. Adams' singing is another indication that the line will be more and more distinctly drawn between the two walks of the profession, the concert and the operatic stage, Mme, Adams is an opera singer pure and simple, just like Nordica, et al. She does things which are not considered compatible with artistic achievement on eminent minstrels which make up the per- all those other things which go to make sonnel of the aggregation. Carroll John-son, called the "Beau Brummel of Min-of singing are oft-times unnoticed in the the concert stage-in other words, when Eddle Leonard, the best soft shoe dancer nothing to detract from the clear analysis since Billy Emerson's time, are a part of the art of singing, pure and simple, as In opera the too prevalent aspiration of leading balladist; John Earley, the well- terrific fortissimo or some other pyrotech-

The trend of the modern opera is to make actors and actresses, not singers, therefore I contend that the line will be more and you and I will look for "singers," as "singers." upon the concert and oratorio

both. Mme. Adams' "Mezza voce" (not Mezzo voce, as accidentally appeared in the crit ique of the concert) is lamentably weak, and why? Because it is seldom used in opera, where noise, or, to put it mildly, a strenuous tone, is considered an essenlection of a beautiful "singing" presentation of the "Nozze di Figaro" (Mozart) some years ago, in the Auditorium at Chicago, when Mme. Emma Eames sang so exquisitely the part of the "Contessa."

Now. Mr. Crampton is a good example of marriage story, casts his daughter from well, who does not push, or press, or force the house with bitter reproaches, after- his voice out. Especially was this the case wards erasing her name from the family in his "Still is the Night," by Franz Abt. bible. But the daughter returns and Lord His voice is beautiful at all times, and it Donald comes to claim his wife. Mr. Stod- does not change its placing every bar, not son, Damon Lyon, Mabel Brownell, George all the time. His lowest and highest tones Warnock, Pearle Redding, Julius McVicker, were absolutely easy, and graceful and in-Adelaide Cumming. Wallace Jackson, tense, as was evidenced by the close atter Helen Homes, Queenie Phillips, Robert Ire- tion which was paid to his work by the large audience which filled the Boyd, from orchestra to chandeller.

The attraction at the Krug theater the day after the concert, (I never like to meet these people before) and I asked him, "To what do you attribute your distinct command of your voice?" and the answer came prompt and decisive, "To my underter of old Bummer Smith, a dissipated standing of the breath. I had a teacher miner who has just struck it rich. The once, who fixed that for me, and when that was done, everything else came easy." Mr. Crampton is a very young man, just a little over 30, gifted, unspoiled and studious. gagements in this country, for seasons past and he has a brilliant future awaiting him He will be one of the leaders in his line of work in the American ranks of concerartists. If he stays here. Mr. Cramptor was born in historic old Londonderry, in Ireland, so that he comes by his temperament and emotional singing naturally. His early training was in some of the great church choirs of England.

Mr. Karl Grienauer, wisard of the 'cello, with a tone of pathos and beauty, ranging from the sobbing of the pines in the forest, (an the poets insist) to the 'lovely laugh-

He is surely an artist, in every mo every turn, in every particular, He is of Vienns, and he loves Vienns almost as well as he does his old 'cello, a genuine Amati, which he honors "on account of its old age, if for nothing else," it having seen over 276 birthdays, according to its former owners. He played for me many beautiful things and in each one of them his tone was something phenomenal We discussed the question of "concerstars and opera stars; their place and station," and in response to my question "Why do not the so-called great singers ever give in their concert programs, an example of the pure song style, for instance It is a good idea. the compositions of Robert Franz, Schumann, Schubert, Brahms, or those exquis-Queen" at the Orphoum for the week com- Ite and tender and beautiful writings of mencing with a matinee today. It was Messenet, Lalo, Berlioz, Saint-Saens, and written expressly for her by Will M. others of that poetical, sentiment-born Cressey. Fulk and Simon are a pair of French school instead of inane and empty

And I thought a while.



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Lew Dockstader's minstrels will be the offering at the Boyd this afternoon, tonight and Monday night. This organization is said to be the biggest and best in the history of minstrelsy. It certainly the concert stage. With the concomitants would appear so from the list of old-time, of scenery, costumes, calcium lights, and strelsy;" Nell O'Brien, considered next to general effect. But when one comes upon Mr. Dockstader one of the best black-face minstrel comedians in the profession, and one sings in concert or oratorio-there is of the comedy contingent. Among the vo- set forth or not set forth by the singer, calists are: Frederick Bowers, the author of "Because," "Always" and a score of the singer is to "catch the audience" by newer song hits; Emanuel Romain, the some vocal trick, a prolonged high tone, a known basso; William Hallett, the bari- nical effect. tone; Harry Ellis, the famous tenor; Gray

are in capable hands. J. H. Stoddart, the veteran actor, will be

first half of the week, opening with today's matinee, will be Nellie McHenry in "M'liss," dramatized from Bret Harte's story of the same name. She is a daughfather is murdered by a Mexican, who attempts to gain possession of the old man's rich mines and also his daughter by having marries the schoolmaster. The company is headed by Nellie McHenry and includes Mart Helsey, Frank Dayton, J. Duke Jaxone, Ben F. Grinnell, L. J. Loring, Charles Drake, Thomas Murray, William F. Diehm, Madge Ollinger and Ella Gardi

two months ago, and its mission is merely and other western cities. There are nu merous specialties in the production all of which are said to be of a high order. There will be only one matinee of "Cobb," and that will be next Saturday afternoon.

dienne, supported by her own company, will present a sketch entitled, "The Cattle versatile instrumentalists, who intermix English ballads?" he replied, with their music with a little unique comedy of native and charming artistic enthusiasm their own. A skit of the rapid-fire conversational order will constitute the offertrio, contortionists, after an absence of are not satisfied, and the good, the true several years touring Europe, return with the beautiful things do not get that. No some new business added to their "stunt." They are known as "the parfer symnasts." Mrs. Carl Panger will render their musical accompaniments. "A French Frappe" is

AMUSEMENTS.

This "Mezza voce." What is it? In Grove's dictionary, which is the authority I find that it means "with restrained force." That is to say, with the energy brated Scotch author's best creations. "The of the tone kept well in bounds, not let Bonnie Brief Bush" tells how the son of out lavishly, and, of course, not pushed or

> a good concert singer, who uses his voice does he keep it pushed into a certain place

> I had the honor of a visit from him the

ing water.

and keen insight, "Ah, my dear sir, they must have what you call the 'clapping, ing of Hines and Remington. The Panger they must have the 'clapping,' or else the

Mr. Joseph Gahm gave a very interesting violiniet, Miss Hancock accompanying, Mr.

assisting will be Mr. P. Marius Paulsen, gry a chance at it.

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J. H. HAYES, Lessee and Manager.

J. C. WALKER, Associate Manager. which so often mars a public performance. Mrs. Sheetz has returned from a trip west in which she has done some very satisfactory concert work, to judge from the

Mrs. Hull of Kearney has sent another of her unique programs of plany recitals and Mrs. Thomas J. Kelly, soprano. The This took place last week. Her programs program has been well made up by Miss Woman's club will give its first big meeting later date in the evening, for a small adof the season tomorrow at 3:30 p. m. Those mission fee, so as to give the music-hun-