

ABOUT PLAYS, PLAYERS AND PLAYHOUSES

Mr. Richard Mansfield's annual visit is the assurance of one thing above all others, the presentation of at least one good new play...

any thing. "What You Will." Another of his plays that afford much delight to moderns is suffering from the same cause, "As You Like It."

vided in this comedy drama with a most excellent vehicle for the exploitation of his talents as an actor and singer.

Gossip from Stagedale. E. S. Willard will not return to America until the fall.

Richard Carle was out of the cast of "The Tenderfoot" for a week on account of illness.

Gertrude Haynes has concluded her services with "A Fatal Wedding" and has gone to Europe for a "much needed" rest.

Henry Miller did not like what the New York critics said about him and Margaret Anglin's "Camille" and he is not to say so from the stage one night recently.

MUSIC AND MUSICIANS

Yes, just one year ago today the walls of the historic old Coliseum, Ak-Sar-Ben's den, were echoing to the strains of the "Stabat Mater," that masterpiece of Rossini.

Just one short year ago, and Omaha people know what it is to hear the soft wooing of the strings; the mellow influence of the orchestra.

Brass bands in public parks are the proper thing, and the people of Omaha are "not backward in coming forward" to their support, as they say in Ireland.

The fact that Mr. Walter Damrosch and his fine orchestra was so well received in Omaha on the occasion of his recent visit, when he presented a series of music-pictures of "Parsifal" without scenery or actors, proves conclusively that there are many, many people in Omaha who love the best of music, and it also proves that many people outside of Omaha are deeply interested in the musical development of this community.

All of which is herewith stated for the encouragement of those who are talking up a permanent orchestra for Omaha next season. There never was such a good opportunity as now, and I have talked with several instrumental musicians who feel quite confident that we will have a regular organization next season.

I have been pondering upon the uses of enemies. Let me be personal for a moment. Years ago, not so very long, either, I opened my studio door in response to a vigorous tapping thereon, and a fine-looking, big, broad-shouldered man stood in front of me, and with a voice whose sound was music itself, he presented himself thus: "I have come to see what the man looks like who has so many enemies. My name is Trefz."

But that is not the point. "My friend the enemy"—that is what I would speak about. I have them galore, and am thankful for them. They are harmless. Scarcely one of them would harm me if I really needed it. They are not malicious. They simply do not think. For instance, I am supposed to be opposed to the "Concert Promoters' Society," which is an organization for bringing to Omaha of such big artists as can be obtained. Now, surely, if my friend the enemy stops to think—the charge that The Bee or its musical critic opposed anything good, mark you, good for Omaha's musical development, will make even my friend the enemy smile at the unreasonableness of the thing.

Because, forsooth, the promoter of the aforesaid concert scheme does not happen to be composed in the same key as I am, should I try to fly in the face of that sweet saint, Music? Nonsense; it would be like sulking in the cellar because some one else was enjoying the sunshine. There is plenty of glory, and all that, to go round; there is plenty of work to do; there is abundance of good to be obtained by all, and I am for the best in Art, always, no matter where it comes from, who pushes it, what circumstances surround it, or whether its promoters and I dine together every day, or pass each other without the usual salutation.

Some one will now point to The Bee's stand in regard to the ragtime concerts of the band in the tent. But, again, I protest that my fight on that occasion was not against the band, its concerts, ragtime or anything of the sort; but the glaring presumption of calling such concerts "Omaha Musical Festival." And in that stand I was am supported by every one who loves the name of Music, in spirit and in truth.

I am opposed to sham and pretense in art lines, and I am earnestly in favor of any man, woman or child who is doing his or her best, I care not how they fail or whether I am invited to their homes to tea.

I love my enemies, because they are making whatever good there is in me. There is not one of them who would go out tomorrow and deliberately plan anything to my positive hurt.

Enemies talk a lot and mean little. They are usually good forgers, too. Sometimes they talk hurts a little, but never mind, the worst hurt is to those who talk falsely. I am looking, as I write, upon the faces of two men who are now in heaven, and my enemies told it abroad last year that these men disliked me. One is John McQuoid and the other is Augustus C. Hirst. But here in my desk I have a letter from the latter, written a few weeks before his death, couched in the most loving words and addressed to "Thomas, the Well Beloved."

A strange coincidence a postal from John McQuoid, written just before his last fatal illness, begins "My Well Beloved Tom." What are enemies in the presence of such friendships?

Tomorrow (Monday evening) a recital will be given at "Chambers" by Mr. P. Marinius Paulsen, violinist and Miss Ida Belle Field, pianiste, when a reasonable entrance fee will be charged and the following program will be given:

For the Piano—Tocatta, C major, Bach; Andante; Prelude, Rachminoff; Nocturne, E-flat major, Chopin; "Twilight" Field; Wedding Day at Troldhaugen, Grieg; Nor-

Tired Backs. Doan's Kidney Pills. Cured tired backs and backs that ache and pain from kidney ills. Doan's Kidney Pills cure all kidney and bladder disorders, inflammation of the bladder, urinary derangements, Diabetes, Bright's disease.

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It must not be inferred that Mr. Mansfield depends on scenery alone for the production of his plays. He insists on having actors, even for his mobs. Every man and every woman in his great companies is well trained and able so that no part of the play suffers from incompetence, his aim always being perfection. He sets himself a tremendous task each season in his productions, and works fiercely until he accomplishes it.

In "Ivan the Terrible" his triumph is won by the very sublimation of his art. He has grasped the subtleties of a strange character, full of contradictions and with no living prototype, so that its understanding seems more the matter of inspiration than of study, and he gives such a tremendously forceful and overpowering interpretation of his idea that he simply overwhelms the audience with his acting.

It is not an assumption, but the literal living Ivan he presents. Little by little he adds to it, although the first appearance of the monarch of the Russian empire, seems sufficient, until he has thoroughly developed the condition of a mind, absolute but unsettled, owning responsibility to no power, determined on no course save that it will have its way in this world and undertake its justification in the next, until finally the cumulative weight of aggravated excesses comes with brutal force over the auditor, and even thought is crushed by the ending of the piece, the awful death scene so dramatically rendered. Hours may be spent in co-ordinating the points made by the actor in his portrayal of the monarch, and the conclusion is that it is a magnificent triumph for the art of the man who conceived it, but a play one would hardly care to see twice.

Once more we have some reason for discussing Shakespeare's methods. It has been aptly suggested, heretofore, that he thought very little of what he nowadays deem one of his best comedies, "Twelfth Night; or, What You Will." This is the natural inference drawn from the title. The plot is not a deep one, in fact, the expedient of confused identity was used several times by Shakespeare himself, and was a common resort among his contemporaries. It is believed that he wrote the play much as some of our modern pieces are produced, in a hurry to meet an emergency. It is believed to have been first produced about Christmas time, 1611, and it gives it the name of "Twelfth Night," for it was associated with the festivities of that occasion, which was in those days an event fully as joyous as Christmas itself. The subtitle is taken to indicate the indifference of the author to the work, for, not having given it a name, he was obliged to present it to make the title of the little comedy more definite and specific, and answered by the

where at once recognized by the best critics, and certain of the musical hit of the century. Appropriate words have been fitted to the melody, and now "The Gondolier" song hides fair to become a popular rage. The history of its inception is portrayed in the beautiful song. For it was in Venice, the Bride of the Adriatic, amid the romantic surroundings of Italian story, that the musical inspiration came to its young composer. The music loving public owe a debt of gratitude to the publishers of "The Gondolier," for the music which is published by them during the past

year. Among these are the \$10,000 International, "Bedella," the Moorish Intermezzo, "Soko," the Indian song hit, "Navarro," "The Gondolier," which brought fame and fortune to its composer. Its merits

"THE GONDOLIER"

Appropriate Words Fitted to the Charming Intermezzo Two-Step.

The manner in which a musical composition has crept into the popular heart and achieved universal popularity in so short a time is especially noteworthy. It is but

CHORUS.

My sweet, we-so-then laugh-ter, queen of the streets of wa-ter,

By stars that shine a-bove you, I swear that I will love you,

If you will go a-boat-ing, through life will go a-float-ing,

And I will be your, Oa-de-er.

A few weeks that "The Gondolier" has been published, and now one hears it everywhere. The composition unites all the necessary elements which go to make a popular favorite. "The Gondolier" has brought fame and fortune to its composer. Its merits

FOURTH SEASON. Grand Opening Sunday, May 15, OF OMAHA'S POLITE RESORT KRUG PARK. Huster's Augmented Band. Everything conducted on the same high moral standard as in the past

AMUSEMENTS

BOYD'S WOODWARD & BURGESS, Managers. TUESDAY AND WEDNESDAY EVENINGS. The Celebrated Operatic Artist FRITZI SCHEFF "BABETTE" by Victor Herbert and Harry B. Smith. In the Successful Comic Opera COMPANY OF 100 PEOPLE, INCLUDES EUGENE COFFLES, LOUIS HARRISON, RICHIE LING, IDA HAWLEY AND JOSEPHINE BARTLETT. Prices—50c, 75c, \$1.00, \$1.50, \$2.00. No free lists.

ONE NIGHT ONLY—SATURDAY Charles Frohman, Presents MAUDE ADAMS THE LITTLE MINISTER. Prices—50c, 75c, \$1.00, \$1.50, \$2.00. No Free List.

Nights—15c, 25c, 50c, 75c KRUG THEATRE Matinees—Best Seats, 25c. 4 Nights and 2 Matinees, Beginning MAT. TODAY BACK HEAD OF NORTHLAND SINGER HENDRICKS COME AND MEET HIM FACE TO FACE ERIK OF SWEDEN

Base Ball! Table D'Hote Dinner SUNDAY. DES MOINES VS. OMAHA. May 7, 8, 9, 10. VINTON STREET PARK. GAME CALLED AT 3:05 O'CLOCK. Special Supper Card at the CALUMET

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20th and Paul Sts., MONDAY, MAY 9TH "A NEBRASKA INSTITUTION." CAMPBELL BROS Great Consolidated SHOWS

EXTRA! SPECIAL FEATURE! WAR—JAPAN VS RUSSIA. SEE RUSSIA'S FIGHTING MEN. Double squad of Russia's Rough Riders, the famous Cossacks, who are permitted by the CZAR OF ALL THE RUSSIAS. Also by special permission of the MIKADO OF JAPAN. A detachment of Japanese soldiers, wearing their identical uniforms and war implements, just as they did at the SIEGE OF PORT ARTHUR. Two Exhibitions Daily, Rain or Shine. Afternoon at 2, Night at 8. Doors Open One Hour Earlier.

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RECITAL... Given by IDA BELLE FIELD, Pianist, and P. MARINIUS PAULSEN, Violinist, assisted by MRS. THOMAS J. KELLY, Soprano, and MME. AUGUST MOTHE, Alto. Accompanist. Monday, May 9, 1904, at Chambers', 25th and Farnam Streets. Tickets 50c. For sale at A. Hoopes or Schmolzer & Mueller. TWENTIETH CENTURY FARMER One Dollar a Year.