FARE

FARE

FARE

FARE

ABOUT PLAYS, PLAYERS AND PLAYHOUSES

Omains people used little reason to comtain of either quantity of the
liversion served for their delectation during the last week. Two very good plays
feer very well presented at the Boyd
meater by the Perris Stock company; the
mines band concerts at the Auditgrium
force of the sort that proved popular and
otent in drawing money to the box office,
and the parks all had something to atmack them—above all, never lets them easeason. There, is nothing of
the improvisatore in him; he has not the
formantic passion of George Sand hor the
spirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is he the vinspirit of revoit of these, nor is nothing of
the improvisatore in him; he has not the
formantic passion of George Sand hor the
vision the spirit of revoit of these, nor is he the vinspirit of revoit of these, nor is nothing of
the improvisatore in him; he has not the
formantic passion of George Sand hor the
vision the spirit of revoit of these, nor is nothing of
the improvisatore in him; he has not the
formantic passion of George Sand hor the
vision passion of George Sand hor the
vision passion of George Sand hor the
formantic passion of George Sand hor the
vision passion of George Sand her the
vision passion of George Sand hor the
vision passion of George Sand her plain of either quality or quantity of the liversion served for their desectation during the last week. Two very good plays were very well presented at the Boyd theater by the Ferris Stock company; the Innes band concerts at the Auditorium were of the sort that proved popular and potent in drawing money to the box office, and the parks all had something to attract the multitude to their gates. Cool evenings made indoor listening pleasant, and at the same time the mights were not such as to detract from the piensure of outdoor sports. Altogether, the seaon thus far has been most favorable, and equally successful.

As it is inevitable that some day we will be called upon to pay our money to see it on the stage in Omaha, it is fast as well that we be advised somewhat as to the nature of the latest Parisian sensation in the way of a "problem play." It is "Le Dedale," and is by Paul Harvieu, who has written a number of plays dealing with the questions involved in modern social life. This deals with the divorce question, from a purely French standpoint, however. The play was first produced last December, and was given a decidedly warm welcome. Mr. James Hunneker thus reviews it, from the book, in the New York

Sun:

The story is a simple one, direct as antique tragedy, and far from being improbable. Divorce in France is a much more complicated matter than in America. Society, notwithstanding its cynical attitude, is not too invorable to divorced men and women, particularly women. The church refuses to sanction separation if it is to be followed by remarriage. Whether forged in heaven or elsewhere, the fetters of wedlock are never to be ioused unleas by death. Now hiervieu does not pretend to a sympathy with either society or the church, He does not attempt to win our suffrages for the world or for the man. His is too judicial an intellect to show partisanship, and he is too superior an artist to turn his play into a moral tract. He dives deeper than the law or society; he dives straight into the human hoart, and erfect to the warring souls comes his tragedy; he dives straight into the human hoart, and evening and evening the divorce is a mere pretext to set his people in action. The law of the species, that compelling and terrible law, is his weapon, a formidable one in his skilled hands. His thesis, haldly stated, is this weapon, a tormidable one in his skilled hands. His thesis, haldly stated, is this a man and a woman once married are married until death, if there is a child. Let the law supervene, let vagrant passion demolish the social structure, this stark,

And then begins the mischief. The boy is smitten by a dangerous lilness. The third act discovers Marianne almost crased by grief at the home of her former husband. She has nursed the child in company with his father. She only leaves the beddide when the dector pronounces his patient out of danger. The woman collapses. Max finds her weak, her nerves shattered by the strain. He has touched her hand across the body of their dying child, but not her beart. He makes an impassioned appeal, but is repulsed She loves her new husband, she says, and has written him at least once every day. The mother of Max also tells the harassed woman of the love she has aroused in her son—a love purified by deep sorrow. At last Marianne re ires to the apartment in which she slept the night when Max de Pogia brought her to his chateau. Max enters, It is a scene that oven when read touches the heart. The man is in carnest. He is humble. He tells of his love—a love compared to which the second husband's is nothing. He plays the old variations with a woman's leart—a maternal heart—as the instrument. This muste proves dangerous. It sets reverberating familiar chords. The hour is midnight. The ternal heart—as the instrument. This music proves dangerous. It sets reverberating familiar chords. The hour is midnight. The father of her son looks into her eyes and points to the mementos of their early love. He clasps her to his breast, and the curtain falls on the subjugation of the woman. The shoat of the pust has made her weak and cowardly.

Do not be in haste to condemn her weakness. The dramatist is pitiless enough in
his judgment. She goes to her purents,
not her husband's home, and half mad with
remores tells—without any attempt to sentimentally varnish her guilt—her mother
everything. That woman is not surprised,
shocked as she may be. Max, after all, is
the husband of Marianne in the sight of
God, let legislators decree what they may.
It is the triumph of the mother, the triumph of the species. The father is told,
and he grieves mightly, And Le Breuli,
the new husband, what of him! Shuddering, Marianne declares that henceforth for
her he no longer exists. She has descended
lower than the lowest, but there remains
a still deeper gulf of viceness and into it
elie will not fail. Le Breuil clamors for admittance. He must knew why his wife has
not some to her house. She will not see
him. He, the gentle Guillaume, becomes
uarrelsome. Then she resolves to neet
him. This interview is another masterpiece
of observation and dramatic values. He
begs for an explanation—he suspects that
her nerves have been myset by her viell
and by the iliness of her son, though he is
too tender and chivairie to cast this in her
teeth. He is angelic in his behavior, but
to be avail. Some aubtic chemistry has
transformed the nature of Marianne. She
puspects, she pities, her husband—he with
him she cannot. Aroused by her obduracy
Guillaume rushes at her to kiss her. In
a blinding flash she sees herself further
dishonored—and to avoid the shame and
decolation of it all she confesses. It is an
awful revelation. The unhappy man cannot believe his ears. He is bruial, hysterical, wretched, and finally in a fury throws
the woman from him and rushes out to
kill the wrecker of his happiness.

Fifth acts are always dangerous. Ibsen's fifth acts are, as a rule, his weakest. The playwright who has the genius of the fifth. M. Hervieu's first acts invariably puzzle or offend. No writer has to create a new public with each new play as has this one. The reason is because his themes and their bold, unconventional manipulation set on edge the nerves of his audience. In his movels he insemmelimes repulsively cynical, warticularly in that episode where, after a party by man has confessed undrying attachment for a titled woman, this delightful haroane murmurs in his startled ear "Combines pouver-yous me donber par mois". in his drama Hervieu is the great a artist. He never trifice, despite his

academy.

Every big play has at least one act that evokes violent discussion. "Le Dedale" is no exception. Its fifth act is a strain upon our credulity, though sober second thought compels one to accept the denouement, viocompels one to accept the denouement, vioint as it is. A duel is inevitable between
the two men; the death of either one would
be banal; Marianne cannot without violating the proprieties be thrust into the arms
of either man; besides, the woman, horrified
by her error, an error seemingly thrust
upon her by manignant fate, has now conceived an aversion to both Max and Guiinume. Max persecutes her, follows her to
her country home, while Guillaume sliently
tracks him. She meets the latter in an
arbor and refuses to live with him again.
The injured man encounters Max as that
seducer gayly proceeds through the garden. The injured man encounters Max as that seducer gayly proceeds through the garden. Their meeting is a stirring moment. After a few bitter words Guiliaume drags Max over a cliff into a raging stream, where their bodies are swept irrecoverably away. Unconscious of this double tragedy, Marianne is heard calling, "Louis, Louis!" and the little boy runs in as the curtain falls on a mute, touching display of maternal love.

At various times we have thought that we have honored Buffalo Bill with ovations and the like, but we have never yet adjourned our church meetings to his show grounds. This is how the wild west was greeted at Penzance, Wales, on Sunday, May 19, and the following day, the account being from the Morning News of Plymouth

special in heaven or elevel-broth the distinguish of the control o

Coming Events. Beginning with a matinee this afternoon the Ferris Stock company will inaugurate the fifth week of its successful season at the Boyd theater with the interesting comedy-drams, "Woman Against Woman." This will show the company in still a new line of work, and one that will give all its members an ample opportunity for good of the company, the leading roles being: Mr. Sulltvan as John Tressidor, Misa Pavey as Bessle, Mr. Owen as Sir Henry Chester-ton and Miss Hill as Rachel. For the second half of the week the company will give Belasco and DeMille's ever popular society comedy, "The Charity Ball." In this Mr. Sulivan will be John Van Buren and Mr. Owen will be his brother Dick Miss Pavey will have the fine part of Ann Kruger and Miss Hill will be Phyllis Lee.

Gossip from Stageland. Louis Mann has signed a five years' con-tract with C. B. Dillingham. He will be starred in straight comedy without music Mrs. Pat Campbell has signed a contract with Charles Frohman for an American tour, presenting Sardou's "Sorceress," next season.

meason.

Milt Barlow has undergone an operation at a New York hospital for cancer of the throat. It is said he will recover, but will not be able to appear on the stage again. The worm has turned at last. Lee Shubert and William A. Brady have entered suit against Aubrey Boucleault for \$10,000 for having 'whimsically and capriciously' refused to continue an engagement.

Amelia Singham aunousces that she will

Amelia Bingham announces that she will to on tour next fall in an extensive epertory. But Amelia has reserved her eminine prerogative, and will not sur-prise anyhody by changing her mind. Mrs. Fiske is to be the center of a per-

manent stock company at the Manhattan in the future. Harrison Grey Fiske in-tends to make that theater a place where plays will be produced for art's sake and not for the money there is in it. not for the money there is in it.

The benefit given John R. Rogers recently in New York netted \$5,000. Once
upon a time "Yours Merrily" wouldn't
have looked twice at that paitry sum.
Cecil Owen is arranging to go on the
road at the head of his own company next
season. He will present a list of well
known dramas, and will play the Stair &
Haviin eircuit.
Jean de Rengke is to give vocal lessons

MUSIC AND MUSICIANS

The Auditorium concerts are still in progress, and the management has no reason to be discouraged at the admissions, for in spite of park attractions, lakes, beaches, etc., the attendance is large. The chorus has been enthusiastically applauded and appreciated, its efforts have been given great and unstinted encouragement by the press: "Brother Ben" Stanley and Mr. J. H. Simms have been awarded handsome presents as marks of satisfaction, and Mr. Innes has received a diamond and ruby and emerald snake ring, finest product of the goldsmith's art, and every one is happy.

So far, so good. Now, why is it that these dear bandmasters have to come here and talk to us as though, until their arrival, we were but a poor benighted lot of heathen, and why, in the name of all "society," nice, cultured, society, of which Clement Chase is the patron saint, and keeper of the records, why does a society paper come out and print such an aspersion, such a gratuitous insult to the good taste and breeding and refinement of the people of Omaha, as the following, which

FARE

many more, whom the old subscribers to the Max Meyer concerts could remember, and even before my time, which only began in 1889, fifteen years ago, and nine or ten years before Mr. linnes ever appeared on the scene, with a wrong impression of Omaha.

I would like to read a chapter on "Music Omaha, as I Remember It," by Mr. Edwork. The cast calls for the full strength ward Rosewater. It would encourage a lot of us younger musical workers.

> Yes, I had almost forgotten the giant Max Maretzek, who spent a long time in Omaha as an instructor, as well as conductor. The great Max Maretzek, without whose name no musical history in the United States will be complete.

> And again, to be sure-how forgetful l was! Patrick Sarsfield Gilmore, under whose baton 250 of us sang at the old Coliseum; Patrick Gilmore who came, I believe, from New York, and didn't play ragtime and was not run out of town, nor did he fear that he would be. And that

(Continued on Twenty-third Page.)

AMUSEMENTS

Base Ball

DENVER vs. OMAHA JUNE 17, 18, 19. Vinton Street Park.

OMAHA'S POLITE RESORT

A CROWNING EFFORT OF FEATURES TODAY. **HUSTER'S CONCERT BAND**

THE A. O. U. W. PICNIC, SATURDAY, JUNE 25.

ON ALL THE CARS FROM

No Excessive Street Car Fares or Long Tedious Rides. The people have chosen it as their favorite place by giving it liberal patronage.

A RESORT FOR ALL RESPECTABLE CLASSES. Bathing! Bathing! Bathing!

The bathing beach the finest in the middle west-300 bath rooms, 1,500 suits of all kinds

BOATS-ALL KINDS FOR THE MULTITUDE More amusement features than all other resorts in this section combined

ALL ARE FREE AS THE AIR YOU BREATHE.

Refreshments of all kinds-excellent cafe and dining room

Re-engaged for another week by popular request.

HARRY RUSSELL, the One Leg Cyclist.

In the Cap Sheaf Sensational Act THE HIGH BICYCLE DIVE-TWICE DAILY.

The premier musical organization of the west. Concerts afternoon and evening.

BECKER'S LADIES' ORCHESTRA Retained by Popular Request.

WASHINGTON'S STAR OLD PLANTATION QUARTETTE

COMING NEXT WEEK BARNES CELEBRATED FISHING TACKLE AND BAIT FURNISHED. SECUDED GROVE FOR PRIVATE PICNICS

For information as to picnics, etc., apply to J. A. Griffith, Manager.

5c fare 5c fare 5c fare 5c fare 5c fare 5c 5c

BOYD'S Woodward & Burgess THIS AFTERNOON-

THE COWBOY AND THE LADY. Tonight and Until Thursday-WOMAN AGAINST WOMAN. Thursday and Balance of Week-CHARITY BALL. Prices-19c, 15c, 25c; Matinees, Any Seat 10c.

Orpheum Theater

Tuesday, June 28th Chorus of Fifty-Four Sweden's Best Singers

Graduates from the University of

Tickets now on sale at P. E. Flodman, 1514 Capitol avenue, and at theater. 50c, 50c, 75c, \$1.00, \$1.50.

Mr. Kelly's Vocal Studio

> WILL BE CLOSED WEDNESDAYS FROM NOW ON. 1802 Farnam St.

SUNDAY DINNER SPECIAL Spring Duck With Jelly.

.

AT THE Manhattan Restaurant, posse

Table De Hote Dinner SUNDAY Combination Supper Card at the

CALUMET.

TWENTIETH CENTURY FARMER

AT THE AUDITORIUM

Sunday, June 19—ORATORIO AND SACRED MUSIC—DAY AND NIGHT.

Monday, June 20—SYMPHONY NIGHT

THE PEOPLES' NIGHT AND CONCERT Tuesday, June 21-

Wednesday, June 22—WOODMEN OF THE WORLD AND WOODMEN CIRCLE NIGHT.

Thursday, June 23—"WAR AND PEACE" NIGHT.

Friday, June 24—WAGNER NIGHT.

Saturday, June 25—FAREWELL—RAG TIME AND CON.

MANAWA

OMAHA'S FAS HIONABLE FAMILY RESORT.

Y Admission to Park FREE

ist and Edison's Lutest Animated Pho

Clean, wholesome Water, Finest Bath Houses and Beach West of New York. 200 new Steel Row Boats, 5 Worthy Launches. Only Mod-BOATING ern Fleet in the West.

BASE BALL, 3:80-JOE SMITHS VS. DAN FARRELLS.

REMEMBER THE RIG PREE SHOWS AND THAT ADMISSION TO THE PARK IS PREE TO ALL



The Omaha People Will Have a Chance

To see some very fast Automobile, Motorcycle and Bicycle Races Sunday, June 26th, at the Omaha Driving Park. Races commence at 3 p. m. sharp. Seven big races. Fast time guaranteed. Time limit of eight minutes on five-mile motor cycle race. A rare chance. Admission 25 cents.

Tickets for sale at Louis Flescher, 1622 Capitol Avenue; Omaha Bicycle Co., corner 16th and Chicago.