

About Plays, Players and Playhouses

MAYBE the welcome extended May Irwin on Tuesday evening was a tribute to her personal popularity, and maybe it was just an evidence that Omaha's anxiety for something good at the theater is so insistent that no theater condition is so possibly checked. At any rate, it was surely a fine audience that was present to enjoy a piece that seems hardly worth while, and yet is raised above the level of absolute silliness by the personality of the star. Manager Burgess accepts the condition as an augury of the coming season, and believes that he is going to have a busy time at both the Boyd and the Burwood.

The Irwin engagement fell on the anniversary of the opening of the Crichton, August 22, 1888. On that evening, which was just about as hot as on last Tuesday evening, the doors of the new theater opened to admit one of the finest audiences ever assembled in Omaha to witness the first performance in the house, then under the management of Paxton & Burgess. The company was Charles Frohman's Empire Theater Stock company, and the play was Henry Arthur Jones' "The Masquerader." This was given two performances, and the third evening Sydney Grundy's "Sowing the Wind" was offered. All in all, the company were Henry Miller, William Faversham, John Dodson, Robert Edeson, Mr. Crompton, Viola Allen, Ed Conquest, Isabel Irving and Eleanor Robson. If such a company were sent out now it would be heralded as "all star," and a most tremendous fuss would be made over it. It was simply a "stock" company in those good old ante-trust days. Manager Burgess was almost as excited and well pleased on Tuesday night as he was on the first August night away back in 1888, when he was making his first real step to success in life.

A new crop of thrillers has already been harvested in New York, with a brain bunched of absurdities introduced to adduce the thrill content. Instead of progressing this type of play appears to be going the other way. The old-fashioned melodrama is now voted to be entirely too slow, and the "How," the "Why," the "Blame" and the "Who" dramas must have something out of the ordinary on which to base their slight fabric. Bascule bridges operated in full view of the audience, Indian raids, gold mines built of papier mache and painted canvases and similar transparent artifices are resorted to in order to enlist the interest that used to be worked up by means of the actual unfolding of the incidents involved in the plot. A piece just produced in New York, in which Howard Hall, the man who used to enter the den of "snore" lions at every performance, plays three separate and distinct roles all at once, has for its central point of interest the operation of an electric "resuscitator." In one of his numerous roles he is poisoned by the she-devil, and for some occult reason her assistant puts him on the machine and brings him back to life. This is a tremendous climax, and it surely ought to be. Nothing is impossible now. With the Hall "electro resuscitator" the dead parent, the missing partner, the drowned witness, in fact, anything that may be needed, can be easily restored to life and usefulness at the psychological moment, and the whole nervous scheme of the villain is upset just as he is about to triumph.

Try to conceive how embarrassing it would be if you had worked and plotted and murdered to secure control of the millions involved, not to speak of the beautiful maiden, and then just as you were about to sit down to sip the sweets of your persistent enterprise some meddling detective or assistant, or something of that sort, would happen along with one of Mr. Hall's machines and revive the whole flock of individuals who had stood between you and the goal. Wouldn't that tend to discourage even a melodrama villain? What does a man go to stand, and then have something ought to be done, but until some inventive cuss can devise a machine that will neutralize this invention of Mr. Hall's it is apparently all off with the villain in the thriller.

When Mr. Hall was last in Omaha he was using a cage of old and toothless lions as the main feature of his play, "The Man Who Dared." Each time he entered the stage he was exposed to about as much serious risk as if he had gone into the midst of as many frenzied kittens. On the majority of occasions the lions didn't even blink when they saw him coming, and the people understood this condition as well as did the stage hands. Result: "The Man Who Dared" fell several paragraphs short of being a sensation. At that time Mr. Hall announced his intention of going in for something better. He has surely made good on his promise. If his "electro resuscitator" isn't a distinct improvement on his lion's den, the ordinary judgment is at fault. Moreover, he has a new mark for Theodore Kromer, Hal Reid, Joe LeGrand and all that bunch to shoot at. They'll be busy for some time before they improve on this plan for killing the lions and reviving them in full view of the audience.

All of this is done in the name of Novelty. People who go to the theaters devoted to the thriller want something new. Plays with real substance in them and presented by real actors might give the countenance of this class of theater patrons for a performance, but not as a steady diet. Fragments from "The Ticket of Leave Man" or others of his day are buried in the lion's den, and the hero or the villain of almost every one of the "moderns," but any effort to give the old play in its entirety would surely result in failure, simply because it has none of the latter day accessories. What the gallery wants now is a bit of mechanism, more or less realistic, and a couple of "comedians" who can do a song and dance in the second and third act, and it doesn't make much difference what the play is about or whether the company can act. It's the machinery and the specialties that carry the thriller through.

Mr. Marc Klaw has allowed himself to be interviewed on the subject of the "syndicate." He is hopeful at the very outset. "The people will never understand the syndicate," he said. "Whether willfully or not, the newspapers have steadily misrepresented it until I doubt if it is worth while to try to get a fair hearing before the public." Then Mr. Klaw details how he once proceeded to get a fair hearing in New York. He didn't like the way the critics were treating the pieces put on under the guidance of the syndicate (Mr. Klaw expressly denies that the syndicate is a trust). The syndicate went to the publishers of the papers and represented to each that his journal was carrying advertising to the amount of about \$500 per week, which would be cut off if the critic did not change his tune. "With one or two exceptions," says Mr. Klaw, "the newspapers recognized the justice of our protest. In the case of the one or two that sustained their critics the syndicate has been compelled to protect itself by withdrawing its patronage and denying the critics admission to the house." That shows you the easy terms on which one may be a critic in New York. Write stuff that will pass muster in the inner sanctum of the head office of the syndicate, and the rest is a path of roses.

Mr. Klaw says the public will never understand the syndicate. He asked scarcely have said this, nor is it at all likely that

of the fire department than he did a King Dodo or a "Yankee Consul."

Coming Events.

"At Cripple Creek," a melodrama by Hal Reid, will be the attraction at the Krug theater for four nights and two matinees, starting with a matinee today. Many novel effects are carried out and sensation follows sensation with rapidity. Comedy abounds and so cunningly is the plot unfolded and motive blended that laughter comes in the wake of every tear.

"Confessions of a Wife," will be the attraction at the Krug theater for three nights and one matinee, starting Thursday night, August 31. There are many guesses as to why the author has named this play as he has, but as it is thoroughly appropriate and in accordance with the text of the piece, there is no denying that he hit an excellent name for it. "Confessions of a Wife" does not reveal any unpardonable sin.

Incident in Career of Ada Rehan.

Ada Rehan, who is to appear this season in "Captain Brassbound's Conversion," plays an important part in "The Personal Recollections of Augustin Desnoes," now running in The Theatre Magazine. "Shortly before Mr. Daly took Wood's Museum," says the author, "he presented at the Olympic theatre, in the early part of 1873, a version of the reigning Paris sensation, Desnoes' 'L'Assommoir,' with Charles Warner in the leading part. Emilly Risti played Virginia and Maud Granger was the Gervaise. The role of Big Clemence was acted by Ada Rehan, then quite a young girl, and this was the first part played by that actress under Mr. Daly's management. She made an exceedingly favorable impression upon Mr. Daly, and, a few days later, when Miss Risti had to retire from the cast on account of illness, he entrusted her with the part of Gervaise. She was immediately engaged by Mr. Daly for the stock company he was organizing for his new theatre."

The young actress undoubtedly recognized the value of the opportunity at hand. Mr. Daly saw in Miss Rehan possibilities, gifts, of which she herself probably was ignorant, and which, had she not fallen into the hands of this inflexible disciplinarian, might never have reached their ultimate significance. Miss Rehan was sincere, ambitious, a hard worker. She recalled that it related with her, or advancement, did not turn her head. These things meant to her simply another step higher—that there was still much to learn, and much arduous work necessary on her part.

Mr. Daly gave to Miss Rehan every advantage essential to her success. One night he took her out of a cast in which she was playing a prominent part to witness the acting of Ellen Terry, for

me wh' dat lante'n lit. I swung it like I wab' mad, but it wabn't burnt' n' case I fo'got to hab any lie in it."—Detroit Free Press.

They Drowned the Waterfall.

William Dean Howells has a low, musical voice, and he lutes loud voices in women. Mr. Howells sometimes tells a story in illustration of the shrill power that is too often to be noted in the feminine voices of America.

A Large Party.

Not long before his death Thomas B. Reed visited some friends at their summer residence at Watch Hill, R. I. Late in the afternoon he was driven to Westerly to take the 7 o'clock train for Boston. It was a warm evening, the horses lagged, and he missed the train, the last Boston-bound train stopping at Westerly that night.

Disturbance by Admiral Schley.

Admiral Schley was visiting in Maine not long ago, and while driving with his host suddenly leaped far out of the carriage.

He Flew.

Robert Bonner, one day, was criticizing human nature cynically. A clergyman took up the cudgel in human nature's defense.

Close Call.

This story may be adapted, but it was recently told as among the earlier experiences of Ashley Pond as a railroad attorney.

Pointed Retort.

It is told of a well known wit that, upon the occasion of his first meeting with Bishop Potter (at the time when the same) he was challenged by the eminent ecclesiastic to give some proof of his reputed brilliancy. The humorist was equal to the occasion.

Drying Made Easy.

One of the modern schemes of physical development that has won favor is a systematic method of breathing. A certain quaker who was interested in the work of this system recently wrote to one of its professors for a descriptive pamphlet. One of the rules on the first page read as follows:

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AMUSEMENTS.

FOURTH ANNUAL STREET FAIR AND CARNIVAL

COUNCIL BLUFFS, IOWA

September 4, 5, 6, 7, 8 and 9, 1905

THE PATTERSON & BRAINARD CARNIVAL COMPANY WILL FURNISH THE FOLLOWING ATTRACTIONS

"The Roman Stadium." This show is a whole circus in itself. Some of the features: Paul Brachard, the greatest contortionist the world has ever known; DeVelde and Zeld, renowned slack wire artists and tumblers; Freeze Brothers in their great barrel jumping act; Happy Hooligan and Gloomy Gus in their funny box car act; Mlle. Brachard, the queen of globe balancers, and a number of other wonderful features.

Mammoth English Steeple Chase, imported direct by the management at a cost of \$30,000.00. Positively the finest of its kind in the United States today.

Don't fail to see the crazy house where they make you laugh.

A Day in the Alps, society's favorite attraction.

"Over and Under the Sea," Edison's Kinodrome, featuring the "Lost Child."

The "Texas Wonder," the animal that has baffled the scientific world.

John T. Blackman's famous troupe of glass blowers direct from the Eagle Glass works, Baltimore, Md.

The "Ferris Wheel" which never fails to please both the young and the old.

Look at this list of free attractions inside the carnival grounds.

COVALT'S FAMOUS CONCERT BAND. This band of 30 pieces has been specially organized by Prof. Covalt for this fair and carnival and will give two concerts each afternoon and two each evening.

Also the following free acts each afternoon and evening.

Mlle. Russell in her wonderful slide for life.

Mons Monsuella, in his aerial performance high above the tree tops.

The "Jennette Sisters," flying trapeze.

Look for the big parade on Monday, September 4, at 10 o'clock a. m.

TUESDAY--Fraternal Day.
WEDNESDAY--Children's Day.
THURSDAY--Omaha and So. Omaha Day.
FRIDAY--Farmers' Day.
SATURDAY--Everybody's Day.

REDUCED RATES ON ALL RAILROADS.

GATES OPEN AT ONE O'CLOCK EACH DAY.

SEASON TICKETS, \$1.00. COUPON TICKETS, Six Admissions, 50 CENTS. SINGLE ADMISSION TICKETS, 10 CENTS.

KRUG Prices 15c, 25c, 50c, 75c
 Sunday Matinee 10c, 25c, 50c
 Wed. and Sat. Matinee, All Seats 25c

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 STARTING WITH A MATINEE

THE GREAT COMEDY DRAMA OF INTENSE HEART INTEREST

A SCENIC MARVEL
AT CRIPPLE CREEK

EVERYTHING NEW.
 PRODUCTION CARRIED COMPLETE.

3 NIGHTS and Saturday Matinee Aug. 31
 STARTING THURSDAY NIGHT Aug. 31

THE LATEST SPECTACULAR SCENIC SUCCESS

THE CONFESSIONS OF A WIFE

Tells a Love Story as it is Seldom Told.
 Deftly Touches the Line Between Laughter and Tears.
 It is Natural, Human, Unique and Powerful.
 It is a Mammoth Picturesque Production.

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Krug Park

TODAY

THE BEST OF THE SEASON,
A BALLOON RACE

Between 4 and 6 P. M.,
 GEO. YOUNG VS. VEO. HUNTLEY.

FIREWORKS BALLOON
 AT NIGHT, 9 P. M.

ALL WEEK—TWICE DAILY,
Maude Rockwell.

America's Foremost Operatic Soprano,
 with the
Royal Canadian Band

TRIX McCALE

Aerialist Supreme, Afternoons and Evenings.

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 Auspices Geo. Crook Post No. 282.

BASE BALL
 VINTON ST. PARK
Omaha vs. Des Moines
 August 26-27-28

2 games Sunday Aug. 27, 1st game
 Called 2:30, Monday Aug. 28

LADIES' DAY
 Games Called at 3:45

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 Fifteenth and Harney Streets.

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 Friday, Sept. 1st, at 8 p. m.

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The CALUMET

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From Union Station, Omaha, 8 a. m. MONDAY, SEPT. 4th
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Torchlight Procession—Refreshments—Fireworks.
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