

Cross About Plays, Players and Playhouses

NOTHING at the theaters of Omaha during the week excited any particular comment. At the Burwood the customary liberal patronage was highly entertained by a splendid production of "The Banker's Daughter," in which Miss Hill filled the leading role, that of Lillian Westbrook, with great success. At the Krug two musical plays drew capacity business and pleased everybody. The Orpheum had a bill above the average, and had good houses for the most part, and the Boyd housed four troupes, none of which received the patronage deserved.

One of the greatest things achieved by Sarah Bernhardt during her recent engagement in Chicago was the fact that she played ten performances in six days. Every night and four matinees. This exhibition of energy is thus referred to by Burns Mantle in the Inter-Ocean:

On the artistic side, it was the first time that an artist of Miss Bernhardt's caliber had crowded as comprehensive a repertoire into so short a space of time. In the present she presents the practical representation of the greatest work of her entire career.

And pause to think what this week must mean to her! Every morning at 10 o'clock she rehearsed in the morning room at her dressing room. She played a matinee each day, having her dinner served in the theater on these occasions, and gave a new characterization of each evening. And she is a woman of 60 years of age, who upon her arrival in Chicago completed a journey of 4,000 miles by ship and overland.

Think of one of our pampered stars doing as much, or something as much, as Miss Bernhardt. It is a tribute to her that she put in one extra matinee, when the public is clamoring for an opportunity to see her! Every morning at 10 o'clock she rehearsed in the morning room at her dressing room. She played a matinee each day, having her dinner served in the theater on these occasions, and gave a new characterization of each evening. And she is a woman of 60 years of age, who upon her arrival in Chicago completed a journey of 4,000 miles by ship and overland.

Here is food for at least a moment's thought. Do the actors of America appreciate the fact that they owe the public something? At times one is almost inclined to believe that the public exists solely for the actor, and that without the actor the former would soon fall into the darkness of barbarism. Not all actors are thus imbued with such a sense of their own importance; happily the best of them are not, for those to whom the divine light of genius has really been given are usually only too glad to share it with the world, and, like Bernhardt, will even undergo some personal inconvenience that they may be of service to their less gifted fellow citizens. But many, and among them those who have had but little of genuine claim to attention, have given to themselves such importance as no merit of theirs ever deserved and distort themselves to please the public, whose favor they depend upon as capriciousness that would be amusing if it were not annoying and sometimes exasperating.

Again and again has some actress declined to appear at a matinee, solely because she felt inclined to rest. Anyone who can't get around to see her on the stage in the evening, or at such time as pleases her high and mightiness to appear, may go on through life without seeing her. Actors have also indulged themselves in the much foldored, and the public has patiently borne it. Prima donnas, blessed with the rarest of God's gifts, the ability to sing, have withheld themselves from the ken of their brothers and sisters in the world till they have had paid down to them the price demanded for the service of some miserly because the adulation of a public, eager to show its appreciation of the uncommon ability of these persons who are styled stars, has turned their heads and given them an idea of their own personal importance and necessity to the affairs of life that is entirely out of proportion with the truth.

People were amused, probably not with delicate titillation of the intellect, perhaps, before ever an actor or singer had shown before the footlights, and if all the race of actors were of a sudden obliterated it is quite likely that common folks would manage to get along somehow. This is not set down to be ill-natured or cross, but by way of emphasizing the statement that when anyone, in any walk of life, sets bumptious, something is already coming in the direction of such an one, who one will deny to the man or woman who has achieved success in any of the various departments of the stage the right to enjoy the deserved fruit of that success. Whatever of wealth and honor, of public praise and private glory, are bestowed upon the successful star is bestowed ungrudgingly and without envy. In return, the star might show by way of appreciation a little more of consideration for the public's rights in the matter and be willing sometimes to play at an extra matinee in order that people who are otherwise debarred from getting to the theater may have a chance to see and enjoy what all are so eager for. If Sara Bernhardt can do it, surely any of the rest of the long line of names that stretch down after her might.

A friend, who is working earnestly, intelligently and successfully in his profession (music), said during the week, with this matter well broached. "The newspapers are much to be blamed for the existing state of affairs. When a great singer or a great actor comes to town, the reporters and the photographers are sent hurrying and scurrying about, and the dearest words of the great one are snatched up and laid before the public with a flourish. This gives the great one a wrong impression. Instead of appreciating the courtesy from the newspaper, which has abandoned the publication of other information to which the public is entitled in order to give publicity to the personal views of the star, the star takes it as a great piece of condescension that he or she has deigned to address the people through the columns of one of the dailies. If the newspapers would treat these connected individuals with the consideration that is due them, and no more, the public would hear less of the incomes and outgoings of Mms. So-and-So, or Herr Long-Hair and their kind, and the world would be just as well off in time, maybe, as the folks who are now offenders might get around to a rational way of looking at these matters, and a real service would have been done the world, for it would have reduced the ego in the cosmos of a lot of people who are just not inferable in their present attitude to their fellowmen."

In "The Lion and the Mouse" Charles Klein has undertaken to show what might be done if the multimillionaire would give over his scheming for his own good and plan for the public good a little. His central figures are a young woman who has been investing in public prints against the sin of enormous riches, and a billionaire who has devoted his life to the amassing of wealth at the expense of others. The rich man takes the poor girl

into his home as one of his family, and she so works on him as to turn the current of his nature and he becomes a blessing instead of a curse to humanity. Of course the rich man doesn't know that she is the girl who has been holding him up to scorn and contumely at the time he invites her to his home, but he finds it out in good season. Incidentally the son and heir of the rich man weds the poor girl, and they all live happily ever after. The thought is being welcomed in New York, and the play, despite its manifest weaknesses, is becoming much of a success. It is quite within the province of the stage to teach sociology; in fact, if the stage teaches anything but sociology, but it seems a rather weak weapon to be hurling at a monstrous evil. Yet the reception of the play is a hopeful sign, just as the disclosures of the various graft investigations are a hopeful sign. It is indicative of an awakening of public thought on the topic, and the beginning of an agitation that must inevitably end in a better adjustment of social relations. It is not at all probable that either great individual wealth or wretched poverty will be banished from the world as the result of the change which now seems to be working, but a better distribution of wealth is likely to be brought about. Mr. Klein has attacked the problem at only one of the many points it presents to the investigator. Others will follow, and the positions of the evil in other of its diverse aspects will come in the form of plays. In this is the most inviting field for dramatic exploitation that now offers. It is not at all likely that any play that has been written with present altruistic motives will yield the palm of immortality to its author; that would be expecting too much, but that seriously approach and earnestly debate the questions at issue will surely bring about the desired readjustment, and in that way will be doing much good for humanity.

The distribution of wealth is the subject of most earnest consideration now before mankind. The problem of production has been solved. All the agitation that engages the attention of economist and demagogue alike is directed to a solution of the problem of dividing the output of industry so that each individual will derive as nearly as possible a fair share of the great wealth that is daily being produced in the world. As the discussion progresses attention is being more and more called to the more crying of the evils complained of. Child labor, the sweat shop system, the dissemination of disease through unhealthy factory conditions, all of these and similar plagues of our age, the great question must be treated before the main problem can be properly approached. The German and English dramatists have advanced beyond the American in their handling of these topics. In those countries with their sharper contrasts between the rich and the poor, the issue presses more closely than it does here, but this fact does not avoid the proposition that the same causes will produce the same effects in America. While the public views the matter with more of patient forbearance and with a greater confidence in the ultimate outcome of the struggle is none the less keen and strenuous. Warfare between wealth, entrenched behind privilege, and the people, battling in the open for their rights, is already under way in America. The president is leading the fight for the people, his efforts in congress and through his efforts to curb the power of corporations and to secure a square deal for each individual is but a part of the general movement towards a readjustment. On all hands evidence of the conflict are to be found, and apparent conclusion is that the people are aroused as they have not been in many years. It is not a fight against

wealth as such, but against the encroachments of wealth centralized in the hands of the few and used to thwart the operation of trade and commerce, so as to insure to the benefit and profit of the few against the good of the many. The day is coming in America when flesh and blood will not be the cheapest commodity in the market; when succor and sustenance will be given the unfortunate as a right and not as charity, and when the accumulation of dollars as such will not be the noblest pursuit of man. It may not be that the conditions call for another Harriet Beecher Stowe and another "Uncle Tom's Cabin," but a play as intensely dramatic and a book as thoroughly sympathetic and powerful might be written out of the materials at hand.

Coming Events.

Hall China's great play, "The Eternal City," will be presented at the Boyd on Sunday, Monday, Tuesday and Wednesday evenings and a matinee on Wednesday of this week. Miss Jane Kennark is starring in the play and her associates will include William E. Bonney, Emmet C. King, W. V. Ranous and more than thirty others. Pictorially the play should be of great interest. Rome gives ample room for lovers and imposing display, a chance which has not been permitted to pass ungrasped. The eight tableaux represent, among other famous places, such historic objects as the Coliseum, St. Peter's, the Castle of St. Angelo and the Gardens of the Vatican. The scene representing the latter is an enlarged production of the mosaic given to President Roosevelt by Leo XIII a year or more before he died. The Mascagni music includes a new intermezzo which is said to be as beautiful as that in "Cavalleria Rusticana." The opera has several new overtures, two marches and several airs and a quantity of reinforcing incidental music, which helps in the creation of mood and atmosphere.

"The Land of Nod," a musical fantasy in prologue and two acts, by Adams and Hough, with music by Joseph Howard, has scored the greatest success of any musical show ever produced in Chicago, having played to a succession of crowded houses for the last five months. The prologue shows a garden filled with flowers. Here children are at play, but they soon withdraw, all but one of them, carried to a slumber to sleep beneath a rosebush, and the change to the first act discloses her in "The Land of Nod." In this mysterious sleep land, with its many strange features, a river of peppermint, a house of cards, a candy bridge, balloon trees and mushroom palaces, Bonnie starts various adventures. She encounters the Jack of Hearts and his card relatives, the Weather Man and his assistants, who make all kinds of good, bad and horrible weather while you wait. The April Fool and his sweetheart, the Barber Pole, the Welch Rarebit, the Sandman and his pal, Knockout Drops, who are always causing trouble, and the man in the Moon, who is the merriest of all the queer people. All of these and many other strange folk contribute to her amusement and entertainment. In the second act she enters the "Nightmare Palace" of the land of dreams is entered, and the plot begins in the preceding act, and the conclusion as logical as ever should be in the realm of sleep. The production is one of, if not the most, elaborate ever given a musical extravaganza, and the company, which numbers over 100 people, contains an uncommon number of popular entertainers, including William Morris as the Man in the Moon, Knox Wilson, Tom Armstrong, Hamilton Coleman, Walter Stanton, Sidney Deane, J. C. Mendill, George Fox, James Smith, Beatrice Moore, Olive Vail, Alice Dovey, Elsie Beardsley, Ella Veron, and many other favorites. "The Land of Nod" will be at the

Boyd on Thursday and Friday evenings of the present week, for the two performances only.

The Boyd theater will become on Saturday the home of mirth and music when Sam Bernard makes his bow as Schmitz in "The Rollicking Girl," the musical play that captured New York City in the spring and ran for nearly seven months there. The engagement is for one night only. With Mr. Bernard are nearly forty fun-making associates, chief of them being Hattie Williams, whose songs "Tricks," "My Cabin Door," "Friends that are Good and True" and "The Girl from My Own Town" are delightful musical features of the production. But Bernard, too, has his music, to which it must be admitted he contributes more mirth than melody. Two of the most important of these are "Lovey Dovey" and the sensational hit "Indians on Broadway," in which he is assisted by Miss Williams, Willard Simms and Vinie Daly. The play is eminently mounted and costumed with the good taste that marks all Charles Frohman's productions, and there are so many charming musical numbers and pleasing scenes that it is necessary to ring up the curtain promptly at 8 o'clock for the evening performance.

"Under the Red Robe" the intensely interesting and powerfully dramatic story by Stanley Wayman, done into a splendid play by Edward Rose, will be offering at the Burwood theater this week. The leading role, that of Rene de Cocheferet, will be assumed by Miss Lang, who has undertaken to play the part of the heroine with the part of Gill de Beraut, the duelist and gambler, who finally wins back his manhood through a woman's love, and Mr. Owen will be seen as Richelieu, the great cardinal who dominates the action of the play as its directing force. Special scenery has been provided for the production is promised to be above even the standard set by the Woodward Stock company. "Under the Red Robe" will be presented each evening this week and at matinees on Sunday, Tuesday, Thursday and Saturday.

For two nights and one matinee, starting with a matinee today, "After Midnight" will be the attraction at the Krug theater. The play, true to its name, is a vivid picture of the dark side of life after the hour of midnight in a big city. The most important scenes are laid in New York. The play is a dramatic and interesting one, taken from life, with many exciting developments and thrilling climaxes, picturing events that have figured prominently in newspaper paragraphs and police records. The cast is large and the production complete in every detail.

Tuesday and Wednesday, with a Wednesday matinee, "The Gypsy Girl" will be the attraction at the Krug theater. The play is full of heart interest—powerful love, pathos, passion and tells a beautiful story in a clean and wholesome way. There is a strong and interesting subplot, and a national and exciting scenes. As a special feature of the program the Gypsy girl will introduce Albert von Tizer's latest song, "Swinging Under an Old Oak Tree."

For three nights, beginning on Thursday and Saturday matinee, "Sis Hopkins" will be the attraction at the Krug theater. With Rose Melville as "Sis" will be the attraction at the Krug theater. This favorite little play is, without a doubt, the most charming, cleanest and most brilliant comedy drama of rural type that has been seen in many a year. Miss Melville, who created the name part of the play, will again play the same part, and the production is the quaint little country girl of Posey county, Indiana, who wears gingham pinafores, prunella gaiters and striped stockings; who wears her hair in pigtails and toes-in when she walks; homely, honest and simple, and full of quaint philosophy. The story is clean, clear and full of heart interest and teaches a moral without depressing one with the heaviness of manufactured virtue. The comedy is spontaneous and fresh and the situations are natural and wholly possible. New specialties have been added and everything raised to the highest standard to make this, the production of Miss Melville, one of unusual brilliancy.

At the Orpheum it will be a varied bill that begins the week with a matinee today. Miss Nina Morris and company will present a farcical sketch by Brandon Hurst entitled "A Friend's Advice," which has been brought into play the misunderstandings of a man and wife, with the introduction incidentally of an emotional bit that gives the star an opportunity to show her versatility. Krele's European novelty, an animal act exploited as different from any other and together with the comedy, those that come as initial bidders. The variety, vaudeville, with an assortment of fives, dating and difficult, come from the Hippodrome, London. Powell, the noted illusionist and conjurer, and company will offer an exhibition to puzzle the wisest, especially prominent a trunk mystery. To please lovers of music, those picturesque Italian street singers and musicians, the Meloni Trio, who for two seasons were the musical feature of the Orpheum Road Show, will be on hand Joseph Newman, the Denver song humorist, will contribute his latest in song and story to the program. Zimmerman, the novelty juggler, will present two new kinegrams pictures, round out the offering.

expected and as a result Goodwin is casting about for a new play. It is said that F. F. Proctor has been offered an offer of \$2,000 a week to appear in several revivals of his former successes, "A Gilded Fool," "In Mizoura" and "The Cowboy and the Lady." Goodwin is reported to have the matter under advisement.

Edna Aug has magnified her starring ambitions for the time being and is rehearsing with Peter F. Daley's company in "The Press Agent," which is to be produced in New York next week. The piece is a newly arranged version of "The Full Moon," which she has been playing in the season. The book has been entirely made over and is said to have been laid out to fit Daley's peculiar style of humor.

A pretty compliment has been paid Margaret Anglin and David Warfield by Sarah Bernhardt. Since her arrival in this country Bernhardt has requested that during her New York engagement special matinees be arranged by Miss Anglin and Mr. Warfield in order that the famous French actress may see that she has been laid out to fit Daley's peculiar style of humor.

Charles H. Hanford contemplates the production of a new play next season and has turned to the dramatist in question with that purpose in view. His manager, F. Lawrence Walker, has been in negotiation with the dramatist, who is reported to be confronted by serious difficulty because Mr. Hanford has been so long and so busily identified with the success of the English speaking theater that he would be accepted only as a dramatic strength. And Mr. Hanford will testify that poets are scarce.

Henry Arthur Jones, the English dramatist, sailed for his home last week in this country, after a stay of several weeks. Before leaving the dramatist is reported to have said that he finds the hope for a national theater in this country very bright. He also expressed the opinion that the further the dramatist is removed from the English people are England, he thinks is ruled by timidity when it comes to its stage.

Nat Goodwin's second play of the season, "Wolfville," a dramatization of Alfred Hitchcock's novel "The Yellow Wallpaper," is reported to be a failure in his hands. It is currently reported that Goodwin wants to drop the piece and to have the play, in which Goodwin was a half failure, has been offered "Wolfville," and may be the first of the piece. It is reported that in the future it would not be surprising to see him in a big musical production in a short time at his stage.

Quite the newest proposition in theatricals is the proposed establishment of a national vaudeville circuit. It has been put through the paces of early study in order to prepare them for operations on the stage. The circuit is to be managed by New Wayburn and Will M. Cressy are reported to favor the deal, and are thinking of establishing the circuit in New York City. Hart will be the general director. His wife, Carrie De Mar, will have a prominent part in the faculty. The circuit will teach the dancing and grouping of acts, and Cressy will look over the sketch department.

Edna May said farewell to the metropolis last night and after a brief tour of the principal cities will sail in the spring for London, where she doubts will remain for a long time. Miss May will be seen in London where she is in her native country and Manager Charles Frohman has planned to engage her in a different musical comedy to be produced at the Vaudeville theater there. Her first offer under this new arrangement will be a musical comedy by Leslie Stuart, with libretto by Captain Hood in which Miss May will be seen as a modern Juliet. She is this season appearing in the musical comedy, "The Catch of the Season."

At the Saturday matinee of "The Virginian" in Philadelphia last week the audience was not aware of the extra touch of naturism in the baby changing scene. The nurse in charge of one of the infants wanted to get a drink of water, and when the actress who wanted that particular drink was on the stage, she was not in sight. It happened that the stage carpenter's wife was standing in the wings looking on at the scene, and when she saw the actress who was not in sight, she declared that she would never enter it again.

New York is busy discussing the probability of Sunday theater just at present. Recently a comic opera performance was given in New York which was conducted in violation of the ban on the law against Sunday performances. This evasion of the strict letter of the law has given rise to the discussion, and some think it is not a matter of many seasons before the New York theater will be open on Sunday. In the meantime, Ohioans are wondering what will be done in the matter of Sunday theater in that state. One January 1936, error-elect Pattison is reported to be opposed to Sunday theaters on general principle, but whether or not he will insist upon the closing of the playhouses on Sunday is a question that managers and others are asking themselves just at present.

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The Shuberts suddenly decided last week to abandon their intention of offering Adis Rehan in "Carnegie Brassband's Conversion." Instead of the heroine of a new play by an American author. The production will not be the unit of the season.

Ernest Lamson, who is playing Dave in "The Heir to the Throne," and is known to fame as the original "Toby Hoop," has written a western play with the scenes laid in Arizona. It will be produced in New York City next week. He will be the star, supported by a Broadway cast.

Three stars, Lawrence D'Orsay, Thomas Ross and Raymond Hitchcock, have failed to find successors for "The Earl of Pavlovsky," "Checkers" and "The Yankee Consul," respectively, and in consequence they have been busy and "A Play in Two Acts" is undergoing stringent medical treatment.

Manager Henry W. Savage's next production will be the new novelty juggler, Zimmerman, who is playing Dave in "The Heir to the Throne," and is known to fame as the original "Toby Hoop," has written a western play with the scenes laid in Arizona. It will be produced in New York City next week. He will be the star, supported by a Broadway cast.

Music and Musical Notes

Music Calendar for the Week.
MONDAY—8:15 p. m. Lyric, The Musical Art Society.
TUESDAY—9 a. m. Tuesday morning. Musical club, residence of Mrs. Kirken.
THURSDAY—8:15 p. m. Lyric, song recital, Mabelle Crawford Welpton.

THE outlook in a musical way this week is most encouraging. The three concerts to be given are local and presupposes enthusiasm, and a genuine love for study and enlightenment right here in our routine of life.

On Monday evening Mr. Simms and his Musical Art society make up their initial bow to the Lyric. This club was very successful last year, and the 1935-6 programs should show the effect of members having worked long together. Following is the program:

PART I.
a. Drink to Me Only with Thine Eyes.
b. Tell Her I'll Love Her.....Shield
The Musical Art Society.
Piano Solo.
a. Prelude from Suite Op. 10, Mendell.
b. Fugue Op. 10, No. 3, Chopin.
c. The Nightingale (in My Neighbor's Garden), Op. 21, No. 1, Schumann.
d. Joseph Gahn.

Contralto Solo.
a. The Lullaby.....Burliech
b. The Song of the Lark.....Althea
c. Miss Porterfield.
d. The Song of the Lark.....Althea
e. The Song of the Lark.....Althea
f. The Song of the Lark.....Althea
g. The Song of the Lark.....Althea
h. The Song of the Lark.....Althea
i. The Song of the Lark.....Althea
j. The Song of the Lark.....Althea

Two Folk Songs (Irish).
a. Kathleen Mavourneen.....Crogan
b. The Cruiskeen Lawn.....Old Melody
c. Menuetto, from sonata in A major.
d. Cantique d'Amour.....Greig
e. The Song of the Lark.....Althea
f. The Song of the Lark.....Althea
g. The Song of the Lark.....Althea
h. The Song of the Lark.....Althea
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Part Song—Selections. Fanning
Character Study—Selections. Fanning
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KRUG THEATER
15c, 25c, 50c, 75c
2 NIGHTS AND ONE MATINEE TODAY
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BIGGEST AND MOST ELABORATE SCENIC INVESTURE SEEN IN MELODRAMA IN YEARS.
A Charming Story of Love and Adventure, Teeming with Heart Interest and Spiced with Comedy, Interpreted by a Carefully Selected

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WM. T. KEOGH'S
BIG SCENIC PRODUCTION
THE GYPSY GIRL
BY HAL REID.
A HEARTY STORY OF TEARS AND LAUGHTER
THE MELODRAMATIC SENSATION OF THE SEASON
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J. R. STIRLING Presents The Artistic Comedienne
7th Season
ROSE MELVILLE
In the Characteristic Play
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THE ORIGINAL WHO HAS MANY IMITATORS.
A Play of Purpose. A Plot of Sense.
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