

Crossing About the Stage, Theater and Hobbies

OUT of the ordinary, and whose merit is being given in the at present performance of "A Midsummer Night's Dream," promised by Miss Lillian Fitch and her pupils of the Boyd Theater School of Acting. These young folks have on several occasions demonstrated their right to appear in public by making good at the theater. Those who attended the outdoor performance of "As You Like It," given under Miss Fitch's direction last summer at Hanscom park, are looking forward with eager anticipation to the presentation of this other comedy of Shakespeare. "A Midsummer Night's Dream," lends itself to the purpose even better than "As You Like It." The setting for both require outdoor and sylvan scenery, but the spirit of fun is more rampant in the promised play. The bumbling Bottom, with his boozed swaggers and his cheerful willingness to play a lion any old way, just so he was allowed to play the lion, and the comeliness with which he accepts the attentions of the befuddled Titania, regardless of the fact that he is wearing an ass' head, is the very embodiment of rollicking humor without consciousness. Puck, the mischievous imp who does Oberon's will, is the quintessence of mischief. His tangling of horses' manes, and the such-like sports are but idle pastimes compared to the part he plays in mixing up the queen of the fairies with a lot of the stunts of Nick Bottom, and the whole is conceived in a mood of fun, and the entire situation is one that suggests that Shakespeare would have furnished some delightful librettos for musical comedies had he been spared to this day. Around these chief characters revolves a host of other figures, and all are full to the action of the play, but all submerged in its pervading atmosphere of genial fun. Miss Fitch has given the production much pains, and the dress rehearsals that have been held at the park indicate a successful production. The play will be given on Wednesday evening, commencing at 7 o'clock, at the south end of the park. If rain should interfere, the piece will be presented on the next evening.

Omaha appears to have drawn more than its share in the matter of freak performances this summer, the most prominent of which to date has been the long distance piano pounder. Already three of these endurance contests have been held, and the public is always ready to grasp at something that is out of the ordinary. These "professors" have discovered the fact that so long as a thing is an oddity it will attract attention, and the gaping crowds that have gathered about their proceedings against the show windows while straining their ears to catch the tinkle of the instruments through the plate glass are merely a tribute to the estimate placed on public intelligence by the men who would rather subject themselves to an unusual nervous and physical strain than do real work for a living. The fact that no good purpose can possibly be served by these unprovoked assaults on music does not enter into the consideration of the promoters of the enterprise; it is a monetary scheme to attract attention, and for this it is accepted. It has no distinct advantage. No price of admission is fixed, nor is it at all likely that any could be made successful, for it is beyond belief that anyone would pay to see such a performance. In this it is a decided improvement over the long distance pedestrian or the six-day bicycle ride.

Many years ago the presiding genius of this department of Omaha shivered with cold through the watches of a cold Saturday night in the old exhibition building on the lake front at Chicago, watching the finish of a six-day walking match, in which some of the then champion walkers sagged themselves around the tan-harked track, barely able to stagger, while the spectators tramped restlessly around the ring on the outside, endeavoring to keep warm. The chill of the atmosphere had cooled any ardor of sporting blood, and the crowd was an silent and unimpassioned throng of the walkers. It was supposed to be a great sight to see Weston, O'Leary, Campana and the others in that contest, but looked back on through the years, the memory fails to revive any sense of enthusiasm more than the prevalent that night when the walkers went solemnly along amid a silence that was oppressive. This scene was recalled last week as the spectacle of one of the piano players was presented in a parlour street window about 5 o'clock in the evening. He sat in an armchair, bolstered up by cushions, like a convalescent, his face covered with a towel while his trainer poured some sort of dope out of a bottle over the cloth. Protuberant nose and heavy-lidded eyes, he looked as though he was about to succumb. Idlers watch him from outside the store during the daylight hours, and in the evening a throng of curious jammed the store and the sidewalk, waiting for the finish. It came. And then? Nothing. The man had played the piano twenty-five hours and some minutes, and across the street another man had thumped a piano twenty-five hours and some minutes, and that was all.

One of these men explains that he has developed nerves, and is in the point where he can undergo this strain without serious detriment. He would accomplish more of real benefit to mankind if he were to devote this abnormal muscular development to carrying the load on some of the new buildings that are going up about town. The kind carrier is a lowly but essentially necessary individual, and of much immediate service to the builder. Without him the mightiest of man's constructive achievements would never have been reared. The humble and despised worker and the hero of the mountain have played an equally important part in the accomplishments of the builder. Great mountain gorges have been spanned and railroads have been built where without the sure-footed and patient burro the work of the engineer might have always remained in the embryo of his unaccomplished plans. But the bold carrier toils in his obscurity that the temples of religion, of art, of commerce, may rise, or that the mausoleum may mark the resting place of some man distinguished above his fellows, and the donkey's lives and labors not in vain, but altogether without recognition, that the ways of commerce may be made smooth across paths where nature has placed her most forbidding obstacles. These are their shares in the achievement, and the builder and are instruments for the use of the genius who plans the triumphs. What honor shall be theirs as compared to the man who pounds a piano twenty-five hours and some minutes? One concedes thought to the achievement, but no thought in this connection. Like the man who blows into the gun, or the other man who thaws dynamite in the oven, the long-distance piano player is hardly apt to propagate his species.

It is a comfort to turn from this condition to the contemplation of the success

that has attended the offering of Sothen and Marlowe in a Shakespearean repertory at prices the multitude can meet. No venture in New York in recent years has proved so popular as that now in progress, in which this pair of acknowledged stars are presenting a round of the immortal drama and comedies of the Bard of Avon. Classics have never been the bugaboo of the metropolitan manager, for the people who pay high prices for theater seats will not patronize the play of this sort, unless by some peculiarity of player or production it be given the position of a fad. A great player may succeed for a limited run in the classic drama in New York or Chicago at one of the high priced theaters, but even then the bulk of this patronage comes from people who do not ordinarily frequent the theater. Out in the country the Shakespearean production, if it be by an actor of established reputation, never fails, and it has now been proven again, that in the big cities those wonderful masterpieces have not lost their potency to attract, if they only be given within reach of the great public. The success of the engagement at popular prices is a real boon to the public and will not detract in any way from the commercial value of either star in the future.

Sarah Bernhardt called on Thursday for that dear old Paris, taking with her more good American dollars than she ever saw before. It is again stated that she will never return to America. One can easily believe this, for if she had had any notion of ever coming back she would have thoroughly cleaned up the country this time. Her enterprising managers let anything get away it was most thoroughly covered up. The artistic side of Sarah's trip was lost sight of entirely in the mad chase for money, and she got the money. New York and Chicago saw all she had to offer for art and contributed most liberally to it, but it was in the smaller towns of the country that she reaped her real harvest. Two days before Mme. Bernhardt sailed from America a contemporary was given in London a most interesting account of the love of her public. Tradition teems with accounts of the affection in which actresses have been held by the English public, and particularly the people of London, but it is doubtful if ever such affection was presented in so substantial a form as that which sheaped upon the benefactor, Ellen Terry on the occasion of her jubilee matinee performance. Many times more people than the theater would hold waited all night at the doors, hoping to gain admission to the play, and the total proceeds are reported to have been more than \$200,000. Here are two charming women, each unrivalled in her way, who have given immeasurable delight to millions of people, and it is pleasant indeed to reflect that neither will have cause to complain of the fickleness of the public. Neither has yet reached the age where she can no longer charm on the stage, but each is likely to be seen for many more performances. It is good to know, though, that each has met with a fair share of monetary success, and that old age, which is coming fast for both,

Music and Musical Notes

LAST Sunday morning at Trinity cathedral one of the most beautiful services ever held in the city was celebrated. The occasion being the annual festival of Trinity parish and the baccalaureate Sunday of the graduating class of Brownell hall. The cathedral was full to overflowing, many people having to give up getting even standing room. The organ, pipes, some twenty back, were reserved for the graduates. When they marched in their white gowns and caps, preceded by the members of the under classes, all in their white dresses and little black velvet head pieces, the effect was undecipherable and lovely. The cathedral itself now is so beautiful that it makes a rare and fitting setting for any ceremonial. Every detail of this particular one was carried to perfection. Apart from the actual service the organ upon artistic atmosphere found a restful and absorbing joy. The music was such as I have not heard in the cathedral for many moons. Mr. Stanley deserves a crown for getting it back where it used to be in the old days. If he had all of my friends and pupils for their unwavering loyalty as shown in the past, the change would be sufficient to warrant a career. During my absence I will leave my studies in charge of Miss Adams. I will make up all my inquiries and book applicants for music instruction for the next few days, and will be applying not later than September 10. The great amount of teaching during the past season has made it difficult to properly prepare for my annual recital. I have, however, decided to give this recital late in the fall, a date yet to be pointed. I trust to see all of my old pupils again at the beginning of next fall's session, and wish them all a recreative and delightful summer.

Word comes from Miss Margaret Boulter, one of Omaha's talented musicians, now organist at the American church, Berlin, of the death of her teacher, Dr. H. Reimann, the celebrated organist, composer and writer. Dr. Reimann was a man of rare genius and intellectual ability, master of several languages, and his compositions and musical works have been produced in Germany, England, Russia, Holland, and French. He was recognized as the world's greatest interpreter of Bach's organ compositions and the most able executor, defender and expounder of the German school of organ playing, standing in the same relation to the German school as the celebrated organist, Guillemot, at Paris now stands to the French school. Up to the time of his death and for many years prior he was royal music librarian to his majesty, and royal organist at the Kaiser's Wilhelm Memorial church in Berlin. His death was due to paralysis, resulting from overwork.

One of the most important additions to Chicago's musical life has been effected by the first of a series of proposed European tours. Through his instrumentalists Hugo Herrmann, recognized as one of the greatest living violinists, will take up his residence in that city next fall and will assume charge of the violin department of the Chicago Musical college.

On July 5 the great Swedish National choir of fifty-five voices will sing at the Orpheum theatre. This organization is made up of the best vocalists of the States, and will be heard at Omaha on the auspices of the Swedish societies of the city.

will be comfortable amid the fruits of a successful career in a profession that rewards but few of its devotees with a comfortable what? American actors could command the public demonstration that honored Miss Terry?

At the New York Theaters. NEW YORK, June 16.—This week the chief occurrence in the theater world has been the "farewell" appearances of Sarah Bernhardt at the Lyric theater on Tuesday and Wednesday evenings. The composite bill on those two evenings and a performance of "Camille" on Wednesday. On the two evenings she presented three characters which she did not assume during her two weeks in New York at the Lyric last winter, and which have only recently been revived in her repertory. They are: The Melancholy Man, "Hamlet," the little Duke of Reichstadt, in "L'Aiglon," and "Toussaint." Miss Bernhardt presented the Melancholy Man on Tuesday and "Hamlet" on Wednesday. Her performance in "Hamlet" was particularly noteworthy. Her play, "Toussaint," is well known in New York. It was played in New York in 1899. Her performance in "Toussaint" was particularly noteworthy. Her play, "Toussaint," is well known in New York. It was played in New York in 1899. Her performance in "Toussaint" was particularly noteworthy.

By the coalition of the Keith and Proctor interests in this city the public is being offered a grand variety of plays, the first of the firm's houses are open, the fourteenth street, the Twenty-third street and the One Hundred and Twenty-fifth street. Sprinkled with novelties, the principal feature being the play "The Governor's Son" by George Cohan in "The Governor's Son" is playing to good houses.

Out of the Ordinary. Dr. Lynn of Penn. Ill., the oldest physician in that state, has just celebrated his 101st birthday. More than 1,000 persons attended a reception given in his honor.

Joseph Murphy of 'Kerry Gow' fame will be a top-notch actor in vaudeville next season, while his successor, Allen Downe, will continue in the latter play, which he has been engaged to play at the Lyric theater.

Miss Gertrude Quinan has been re-engaged by Henry W. Savage for the eastern college circuit. Her company is making a hit at the Lyric.

John Drew will be seen next season in the new play, "The Student Captain," at the Lyric theater. He will be playing the role of Tom Wagner in Henry W. Savage's new play.

Charles Frohman's first musical production in Omaha will be "The Girl from Kaysa," which he will produce at the Lyric theater.

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Donald, Agnes Stone and Meta Carson all played the "Hippodrome" after the departure of the cast are Karl Hill, F. Stanton, Maurice Hagen and H. M. V.

Hammerstein's Paradise roof garden commenced its second week with a change of scenery. The new scenic design is the work of the architect, Mr. J. M. V.

The real living, breathing figure of the stagehand season just closing is the boy who has been identified with the name of "Friend Hannah." The presentation of "A Midsummer Night's Dream" is merely an excuse for a grand show of the variety plans to provide for her an extensive repertoire, including one or two Shakespearean plays.

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famous throughout the length and breadth of the land. The new version of "Adrienne Lecouvreur," made by herself. While in the west she intends to produce the play that has been adapted for her from Gertrude Albertson's novel, "A Daughter of the Vine." Mr. Neherman's short engagement at the Lyric theater in Paris June 7, and on its conclusion he will return to Omaha and produce a play at the Lyric and at the Lyric.

After a month of deliberation Wagners and Kemper were able on Wednesday to announce definitely the opening of their new Astor theater. The announcement includes nothing less startling than a splendid presentation of "A Midsummer Night's Dream," with Annie Russell in the rollicking role of Puck. Definite Russell's manager could persuade her to make as radical a departure from the class of characterizations with which she has been identified, her adaptability to the role was the subject of many protracted debates, in which the actress herself was the most active participant. It was finally decided that Miss Russell should have fortnight of probation so she could study and rehearse and be reconciling the actress to Robin Hood into a creature of the imagination. The enthusiasm aroused by the preliminary rehearsal is best attested by the early engagement of "A Midsummer Night's Dream" which will have a prominent place in her repertoire. It is believed that she will have a prominent place in her repertoire. It is believed that she will have a prominent place in her repertoire.

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