

Consign About Plays and Games

ANY months ago The Bee pointed out the possibilities of Biblical themes for stage uses. Some of the most successful dramas based on stories told in the Old Testament or New Testament were then briefly reviewed, supporting the proposition that human interest is still as keen in the religious aspect of life as ever and that such illuminating expositions as is possible on the stage serves to bring home the human aspects of the sacred drama as no other means can. In the theater is coming nearer than ever to a realization of its most important function. If the stage does humanity any service, aside from the unimportant one of furnishing amusement, it educates and directs the trend of thought along ethical lines. Those who take the theater seriously insist that this is the one purpose of the drama worthy of consideration. It is admittedly true that here ideas are so presented as to take a firm hold on the receptive mind and that here notions of right and wrong conduct are conveyed that may be given in no other way. To the credit of the theater it is said, the ethics of the drama have invariably been high; sometimes the methods employed have seemed questionable, and a reasonable doubt might have existed as to the expediency of some of the means employed, but even the "dirt" drama, in its last analysis, bore a message of aiming at higher and better things.

At the very outset the methods of the stage were intended to facilitate the regulation of moral principles. It is probably true that the germ of the theater as we know it may be found in the temples of gods forgotten before the Christian era. The original idea was to convey by symbolism a lesson of gravity and weighty import such as could not be directly imparted. The rites of the Egyptian and Chaldean priesthood, for example, indulged at times, when the initiation of neophytes into the sacred mysteries of the religion practiced called for an exposition of the solemn conceptions of life and death, of the relation of morality to immortality, and the progress of the soul after it had left the body and had taken up its journey through the shadows to the judgment seat, were undoubtedly the earliest of scenic productions. The Greeks, whose religion was more simple and less involved with the mysticism of the dreaming races of the south, gave the theater a more practical turn, and through it inculcated lessons whose import had to do with ordinary affairs of life and conduct as shown in the tales told by the Greek actors are still serviceable and are used with as much regularity now as then, and are received with probably the same degree of sincere and receptive attention.

The development of the theater along with the other arts of civilization has in no degree lessened its vitality as a place where ideas are illuminated and from which flow currents of thoughts that directly affect the destiny of the race by reason of their influence on modern society. Ethical thoughts find expression in the drama, and notions of right and wrong, of personal responsibility and of right relations between individuals are illustrated by example, so that whatever healthy influence the theater has must be for good. Some managers, pursuing too closely the pecuniary aspect of the drama, have given to the public plays whose morals have seemed distinctly disproporportioned, and these have had a harmful influence. It is not enough that the villain should suffer in the end. He is generally undone by some expedient so trivial that any thoughtful person might have avoided it, while the facility with which he pursues his course of wrongdoing is so plainly shown it offers attraction to the weak-minded often too strongly to be mastered. Such managers are doing harm to themselves and to the theater, for all such influences are for evil and must necessarily react on the stage.

But this discussion is drifting away from the original thought and is getting into a condition that is likely to be burdensome in the summertime. Postponing the matter until the weather has settled down to a supportable theatrical temperature, the following will be presented in last Sunday's Chicago Tribune:

There appears to be a growing interest among managers in plays of religious import. According to reports from the managerial plans for the coming season, some of the most talented and popular players in the country are being directed forth in plays which are either directly founded on Biblical subjects or are indirectly religious in their appeal and bearing. It is with considerable curiosity that the outcome of these experiments will be awaited.

Tyrone Power will appear in a play which is a great thing for the community here. The period is that during the life of Christ. Power will be that of Barabbas, the character which will be found to be rather than traditional. Power will be remembered as the creator of a Julius and Caesar, and in Barabbas should find a role equally suitable for his talents.

"Mephisto" which is the joint production of Edwin Lester and Louis Combs will be presented in this city in September. It tells in lyric form the scriptural story of the life of Jesus, a Jew, who rose from obscurity to be the bride of Ananias, king of Persia, and later became the nation's ruler. It will mark Mrs. Wilcox's first contribution to the stage, and although tentative productions of the work have been made in San Francisco and Boston, the metropolitan verdict yet to be passed. The cast will be headed by Elizabeth Kennedy, who will appear as Esther, and Charles Dalton as the king. The play is incidental to the action has been written by Mr. Sevelle, who is an English composer. The music is by the Frenchman, Edouard Lacombe. "Mephisto" is definitely announced for next season. Henrietta Campbell's opportunity will be offered in this case for a great scenic production. Charles Frohman anticipates a success as pronounced as that achieved by "Ben Hur."

Wright Loring has announced three productions for the coming season. "The Shepherd King," which is dramatized from the story of David, as Mr. Loring has been told to appear in the west in this drama, he does not expect to do better than to appear in the season following. For that time he has in readiness a play founded on the life of Daniel.

Meanwhile Edward A. Braden, under whose direction "Barabbas" will be produced, is arranging for the presentation of "The Light Eternal," in which Martin V. Merie pictures the conflict between the old and the new in the time of the Reformation.

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John Morley has been having a little fun at the expense of our strenuous president. He recently returned to England from a visit here. Some one asked him to describe Roosevelt. He replied that he "was a cross between St. George and St. Vitus." Not so bad!

Miss Schumann-Heink sailed for Europe last Saturday on the Philadelphia.

Dr. Carl Muck, the new leader of the Boston Symphony orchestra, will sail for America on the Kaiser Wilhelm der Grosse September 25. At present Dr. Muck is in Bayreuth, conducting "Parsifal" rehearsals for the forthcoming festival.

Miss Louise Ormsby is a Nebraska girl who is forging ahead in the vocal art. Her musical education was obtained in Boston and abroad. She was for four years with Madame Marchand and was frequently heard at her auditions. Miss Ormsby's first work in this country was with the Boston Festival Orchestra. She toured with this

important, but when the details began to leak out, and it was stated that Mrs. Carter had used her maiden name of Caroline L. Dudley, and that she had given her age to the license clerk as 23 and married the minister who performed the ceremony that she had never before been married, the affair began to assume certain phases of interest for the public. Impromptu, down at Dayton, O., where Mrs. Carter was born Dudley, the records show she is at least 38. Then a very interesting sheet of information from the press agent of the Belasco attractions, among other things it contained a two-column article on how Mrs. Carter came to be an actress. In brief, it set forth how the Dudleys found themselves in financial straits and how Mrs. Carter, then divorced, decided that she would be an actor's lady on the stage. She immediately set up a parrot of David Belasco, on whom she had picked as the one man who could develop her genius. David was coy, and would not answer her letters, nor would he grant a personal interview. One day, on the street, he was accosted by a maid, colored maid (remember the Dudley family was broke and the daughter was face to face with work), who asked him to kindly step across to the edge of a sidewalk and speak to her in a carriage. David did so, but before he could speak he saw in the mobile face, the luminous eyes, and the wealth of tawny hair the future star. He was at once interested, and has since devoted himself to her interests. The press agent neglected to state whether this meeting was before or after David had sued a Chicago millionaire packer for his \$50,000 fee for preparing Mrs. Carter for stage purposes. In those days they used to tell stories of how David jugged his carriage, but he did not, but before he could speak he saw in the mobile face, the luminous eyes, and the wealth of tawny hair the future star. He was at once interested, and has since devoted himself to her interests.

The first of October Miss Ormsby goes to Worcester, Mass., as one of the soloists of the festival. It is possible that Miss Ormsby may be heard at one of the Tuesday morning musicals next season.

Last Monday evening Mr. Alexander Stewart was married to Miss Margaret Baird. Mr. and Mrs. Stewart will sail for England on July 21 from Montreal. After a summer spent in traveling they will return to Omaha in October. Their many friends wish them a safe voyage and much happiness.

Prof. J. C. Richards gave a most successful organ recital at Plattsmouth on July 14.

One of the greatest of many recurring great events at the Crystal Palace in London is undoubtedly the triennial Handel Festival. It is no ordinary testimony to the name and fame of the great composer that the time after time is gathered in the event attracted the voluntary and enthusiastic services of 4,000 skilled musicians. For though a German, Handel's triumphs in London drew him away from Hanover, where he had been well received and where of settling under the patronage of the Elector. An opportunity for Queen Anne's birthday brought the young composer such credit as well as a substantial pension that he practically deserted the Hanoverian court. When Queen Anne died and the Elector succeeded to the English throne Handel was an awkward 17. He did not venture to call upon the new king, knowing that his late master had reason to complain of his conduct. The reconciliation makes a pretty story, but it is sufficient here to remind readers that it was by his "viva" that Handel's name was more doated into royal favor. Hence the music by which Handel is remembered was "made in England," and right worthily do the English perpetuate his fame.

It was in 1867 that the first of the triennial festivals was held in London. The musical society (unfortunately dissolved in 1882) arranged it in commemoration of the centenary of the composer's death. Two thousand picked London and provincial singers, including the famous Sims Reeves, took part, and the band consisted nearly 400 performers. Ever since the popular interest has grown till, in this festival, 500 picked and trained voices from Yorkshire, Bristol and Birmingham festival centers supplement the 1700 London singers; while the 600 instrumentalists include not only the most renowned professional players, but also a fine body of amateurs, among whom this year are a considerable number of ladies. This magnificent choir brings a magnificent audience. The earlier years witnessed an attendance of 70,000, but lately the attendance has exceeded 80,000.

A very enjoyable musical was given last week, Saturday, by the pupils of Miss Eleanor Rents at the home of Mrs. G. W. Johnston at Thirty-third and Dodge streets, attended by about fifty invited guests. The program rendered was as follows:

- (a) "On Dress Parade".....McIntyre
- (b) "Jolly Dargies".....Bechter
- (c) "The Song Without Words".....Streaboh
- (d) "Schmetterlinge".....Lege
- (e) "The Song Without Words".....Atherton
- (f) "The Butterfly".....Bohm
- (g) "Waldmaerchen".....Abt-Lange
- (h) "The Mountain Stream".....Smith
- (i) "The Song Without Words".....Godard
- (j) "My Dream".....Bartlett
- (k) "The Song Without Words".....Grieg
- (l) "The Song Without Words".....Schubert
- (m) "The Song Without Words".....Grieg
- (n) "The Song Without Words".....Schubert
- (o) "The Song Without Words".....Grieg
- (p) "The Song Without Words".....Schubert
- (q) "The Song Without Words".....Grieg
- (r) "The Song Without Words".....Schubert
- (s) "The Song Without Words".....Grieg
- (t) "The Song Without Words".....Schubert
- (u) "The Song Without Words".....Grieg
- (v) "The Song Without Words".....Schubert
- (w) "The Song Without Words".....Grieg
- (x) "The Song Without Words".....Schubert
- (y) "The Song Without Words".....Grieg
- (z) "The Song Without Words".....Schubert

Musically speaking, next season will be overcrowded with personalities and events. Foreign pianists and violinists will vie with orchestras and opera companies in sustaining interest. The battle royal will be among the virtuosi of the keyboard, for never before have so many great pianists been announced for appearance here. Rosenthal, Gabrilovitch, Lhettvine, Faderewski and Nevels will come from Europe, and to them will be added Joseph, Barnum, Blochfeld Zeller and Olga Samaroff. Because of this formidable competition Gadowsky, De Pachman, Josef Hofmann and Harold Bauer have postponed their next American tours for one year.

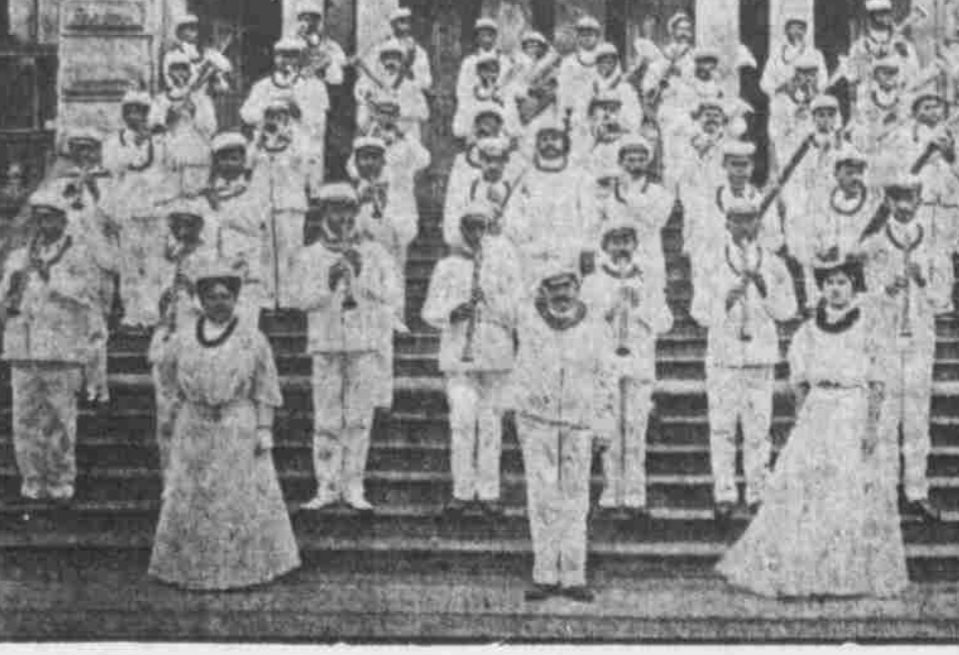
Three great violinists are announced to appear—Kubelik, Ysaye and Gustav Thompson, and Leonovale will come with the famous La Scala orchestra from Milan. At present Ysaye's coming is somewhat doubtful, but should he come his tour will begin in November. Thompson comes in January. Kubelik does not return until February, making his re-entry at Vancouver upon his return from Australia.

MARY LEARNED.

Another big vaudeville carnival is announced for the city. The lengthly bill is headed by the famous Danbury troupe of five European acrobats in marvelous evolutions. Among the other prominent features are the famous Danbury troupe of five European acrobats in marvelous evolutions. Among the other prominent features are the famous Danbury troupe of five European acrobats in marvelous evolutions.

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The Parker romance. It will be recalled that Mr. Harvey made his first American appearance some seasons ago in "The Only Way." However, the piece did not appear as a novelty, as it had been given previously by Henry Miller, and therefore the English actor's tour did not extend beyond the eastern cities.

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