

Crossip Abays and Playhouses

MARRIAGE has been responsible for a good many things in this vale of tears besides happiness. Hymen's torch not infrequently kindles fires that consume rather than nourish and whose health is a destroying minister instead of a soothing support. This seems to have been the case of Leslie Carter in her second venture, when she took upon herself the name of Payne, together with the incumbency of a husband. It was against the expressed wish of David Beaso that she did this, and now she is under the management of Charles B. Dillingham, and the public this coming season will have a chance to judge if the actress made the author or the author made the actress. It will be a fair contest, for Mrs. Carter will not have the inspiring support of Beaso's great gift for stage management, nor will Beaso's turgid lines and stazy episodes have the advantage of the fervid interpretation given them by the fiery Leslie, whose blood seems to be as red as her hair and whose disposition is likely the most ardent of the "Virginia Hamlets" who succeed Mrs. Carter-Fayne in the Beaso fold (it doesn't do to say "stable" since Nat Goodwin turned down George Cohan for so referring to his aggregation of talent), and in this the honors seem to be about even. Mrs. Harned-Bothen is just as much married. Mrs. Carter has been, although not so many times, and has had a more successful career as an actress. She was last seen in Omaha in the Pineroy play of "Iris," in which she gave a notable presentation of a woman of a most undesirable sort. Her Iris Bellamy ought to match fairly well with any of the women Mrs. Carter has ever treated for public edification or disgust. On the other hand, Charles B. Dillingham in reality means Charles Frohman, and this assures Mrs. Carter a manager who will give her quite as much leeway as did Mr. Beaso and who will provide her with all stage accessories at least. A manager who will follow the new arrangement with more than ordinary interest. It contains unusual elements to pique the people who have even a passing fancy for the affairs of the theater.

As Teddy North Mr. Morrison will have a fine opportunity, of which he will undoubtedly make the most. Miss Elliott has a splendid part as Mrs. Weston, differing entirely from that of Ann Cruger, and calling for even greater ability as an actress. Mr. Fay as Frank Weston also has a good chance. The entire company is cared for in the long cast. Director Long has given the piece unusually careful rehearsal and looks for a fine production. The first performance will be given at a matinee this afternoon, and the play will be repeated each evening during the week. A special matinee will be given on Labor day, Monday afternoon, and the regular matinees on Tuesday, Thursday and Saturday.

Messrs. Stair & Nicolai will present the fourth edition of their popular attractions, an American racing play, entitled "His Last Dollar," at the Krug for four days, starting with a matinee today. David Higgins will be seen in the leading role, supported by Eleanor Montell and a strong and capable cast of players. Mr. Higgins has written some rather clever plays heretofore, their main element of strength being the presentation of original types of American character, and it is said this new play follows the lines of the others. A complete and fine scenic production will be made, and a strong company has been gathered to present this drama, which again includes W. Burg Cartwright, who will be cast as the smooth and polished villain; Thomas Reynolds, the refined Hebebrand; and Emma Salvatore, the adventures. There will be a special matinee tomorrow, it being Labor day.

For three nights and Saturday matinee, starting Thursday night, September 6, "The Cow Puncher" will be the attraction at the Krug theater. "The Cow Puncher" is of local color, it being a play of the golden west, by Hal Reid. The action of the piece takes place in Arizona, and tells the story of a young eastern girl whose brother dies, leaving her a ranch in Arizona. She leaves college to come out west and take up her brother's work. Tom Lawton, the foreman of the ranch, becomes her devoted admirer, and stands between her and danger that threatens her from every hand and finally wins her for his own. The cattle thieves, Carlos Mendoza and Denver Dan, are captured by the rangers, of which Lawton is the captain, and summarily given a hemp necktie. Stacey and Norma Jim, a pair whose love does not run smooth, furnish the comedy. The company is large and the production probably one of the heaviest on the road. There will be the usual matinee on Saturday.

Paul, the Mystifier, heads an excellent bill of vaudeville attractions at the Bijou

for this week, and, with his handouts, shackles, leg irons, etc., will demonstrate how easy it is to baffle the law in escaping from such paltry "jewelry." Ran and Byrne, comedian and soubrette, have a singing, dancing and acrobatic act which comes well recommended from other cities. As fun makers they are ranked high. Really artistic violin music is expected from Grace Braham, the popular virtuoso, who comes here for the first time. Buck and wing dancing by the Great Richards will be another feature of the bill. Pauline Courtney will sing two brand new hits, treated songs, fresh from New York. The Bijou stock company in their new play, "The Old Coon Hunter," a charming rural drama, should be a decided hit this week. The Bijou motion pictures will be the best yet, as the management sent to New York for the very best film that could be obtained. The new act is "The Life of a Cowboy," being a realistic picture of western life. The Bijou theater will be open every evening, with the usual matinees. A special bargain matinee will be given on Monday, Labor day.

The opening of the Orpheum today with matinee and night performances will undoubtedly be received with great favor, for vaudeville and the Orpheum are very popular with theaters. Among the purveyors of bill of eight features, varied and garnished with the novel, two-thirds of the artists newcomers and new "stunts" provided by the older favorites is promised. The sale of seats in advance has been very large and indicates packed houses today and a matinee crowd of thousands. The playhouse shows improvements that contribute to comfort and elegance. The Kaufman troupe of trick and fancy cyclists will be one of the prominent acts. They have won a worldwide reputation as among the foremost in their line. Since last seen here they have produced some new stunts into their act. Among the newcomers is Nita Allen. Miss Allen, who is said to be beautiful and winsome as well as talented, will present a one-act comedy by Will M. Cressay entitled "Car Two, State-room One." The vehicle has been spoken of highly and is claimed to strike a good comedy vein. Among the purveyors of comedy will be Nat Le Roy and Minnie Woodford with a conversational turn declared right up to date. The Roses are three pretty girls who may be pleasantly recalled. Theirs is a dainty musical act. The girls perform on the "cello," the violin and the piano. Among the four new comedians performing is another bit of good harmony is promised by Adami and Taylor, character vocalists, who possess cultivated voices and an extensive repertoire of operatic music. The Damm brothers are a pair of herculean athletes, who on their last visit made a hit here. The Four Amer-

ican Trumpeters have something of the rarely heard order, and beside are accomplished on xylophones. Something new in motion pictures will be shown by the Kinodrama. A Labor day matinee will be given on Monday, for which reserved seats are now on sale.

Gossip from Stangleland.

Wilton Lackaye may be seen in the principal role in "The Jungle" which is now being dramatized by Miss Margaret Mayo. A second company is to be sent out in the Squaw Man, Harry Jewett is to have the role originated by William Faverham.

Ed Conquest will have the principal role in "The Judge and the Jury," which Charles Frohman produces in New York this month. J. E. Dodson has been engaged for the leading character part in the new play written for Charles Frohman by Clyde Fitch. Henry B. Stanford and Laura Burt, both of whom supported Henry Irving on his American tour, are contemplating an American tour in "Dorothy of the Hall."

"In Command" is the title selected for the new musical play by Ben M. Jerome, which will be produced in November. The scenes of the comedy are laid in Panama. Florence Roberts, after a preliminary tour in "The Strength of the Weak," will be seen in January in the American production of "Marie Rosa," by August Gaimera. "The Honorable Dan" is the title of the play which George Ade is writing for production by Charles Frohman several seasons ago. It will be a comedy of politics in an American city.

Margaret Dale, for several seasons Joha Drew's leading woman, will occupy that place in William H. Crane's company in the acted Sutra play, "The Price of Money."

This year as last Henrietta Croaman will entertain the members of her company at the Highlands on the Hudson for a few days immediately preceding the opening of the season.

Carlotta Nilsson will be starred in Rachel Crother's three-act comedy of western life, "The Cowboy," and will open in New York the latter part of September.

Ernest Stiallard, who for several years played with E. S. Willard in England and this country, will be a member of Henrietta Roberts' company in "The Price of Money."

Miss Ellis Jeffreys, the clever English comedienne, will return to this country in September and will be seen in a new play, "Haviland Brooke's Wife," Charles Cartwright will produce a comedy, "The Turn of the Tide," a play of modern New York life with a strong flavor of Wall Street, and a starring opportunity for Robert Hilliard. The play is the joint work of W. A. Tremayne and E. H. Temple and will be produced at the Grand Opera House.

J. Clarence Harvey has been engaged by Will J. Block to play the role of the Man in the Moon in the forthcoming production of "The Land of Nod." Nell McNeill has been engaged to play the role of the Welsh Harbiter in the same production.

T. Haines will make his first appearance as a star in New York in November, appearing under the direction of the Will J. Block Amusement company, in a new comedy drama by George Broadhurst. No name has yet been selected for the new play, which is a modern drama of American life, and Mr. Haines is said to be well fitted with a congenial role.

Notes About Music and Musical Matters

JOHN PHILIP SOUSA is to be featured again with an article in the September number of Appleton's Magazine on the suggestive and delightful nature of the "Lullaby Music." The great bandmaster is said to find it a most agreeable contrivance for the purveying of melody minus the year of study which up to the present swift mode of life have been necessary.

The wide love for the musical art to be found in America, says Mr. Sousa, springs from the singing school, secular or sacred; from the village band, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins and mandos among the working classes of America than in all the rest of the world, and the presence of these instruments in the homes has given employment to enormous numbers of teachers, who have patiently taught the children, and the parents have been throughout the various communities. The foundations of this great structure Mr. Sousa sees in danger of undermining, if not of being completely destroyed.

What is the result? The child becomes indifferent to practice, for when music is made a matter of business, the labor of study and close application, and without the slow process of acquiring a technique, it will be simply a question of time when the amateurs disappear entirely, and with him a host of vocal and instrumental teachers, who will be without food for meditation.

Who can say that this special effect of mechanical music will be a calamity? I think only with joy of the thousands of practice-hating, untalented children, who have been freed from torment by the piano. The fathers can now come home, don their carpet slippers and tramp off a mile or two of sonatas and symphonies for themselves, while the boys and girls set their base balls and dolls and enjoy the slice of daylight that is left after school. The child who really loves music and longs to make a little, won't be lured by any toy, but probably slip into some quiet corner and listen. A good part of my early musical education I obtained on the stairs, outside of the home music room (not listening to mechanical pieces, though). My view point is that the machine will emancipate the drones and do no harm to the real lovers, but simply be absorbed as educators.

Robert Hughes, critic, and writer upon things musical, takes a sensible, sane view of the subject. The following squibs clipped from a recent article are full of food for meditation:

A man who has devoted his life to music and published several volumes on musical subjects, was recently made very uncomfortable by Mr. Daniel Frohman. The musician knew that Frohman had given him time to theatrical affairs and had never learned to play an instrument or to read a piece of music. Mr. Frohman revealed an astonishing familiarity with the works of Beethoven, and when asked questions that kept the musician busy inventing excuses for forgetfulness, he said to one of his friends: "I don't know how that second theme goes in the third movement of Beethoven's Fourth symphony."

themselves beholden to mechanical piano players for both pleasure and profit. The camera has not only spread a knowledge and love of great painting, great sculpture and great architecture than all the lectures, books and copies ever made.

There is yet a third instrument that is doing very important missionary work for musical America. I was in Texas some weeks and saw a private house where I heard Lullaby, Caruso, Melba, Puccini and other far-famed vocalists singing in rapid succession. The house was a private house. Only once has the Metropolitan opera from the village band, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins and mandos among the working classes of America than in all the rest of the world, and the presence of these instruments in the homes has given employment to enormous numbers of teachers, who have patiently taught the children, and the parents have been throughout the various communities. The foundations of this great structure Mr. Sousa sees in danger of undermining, if not of being completely destroyed.

Think of the new world—the land of milk and honey—that was opened to this man in his declining years! Had he taken up music in the usual way ten years ago he would have been a great pianist, and his weary fingers could have learned to play "The Maiden's Prayer." Now he has in his hand all music in one shower of prosperity.

A consequence of this enlarged and almost universal growth of interest in music, is an enormous broadening of the market for books about music. The man with the piano player wants to know something about the man to whom he is indebted for entertainment, just as one is curious about the personal affairs of his friends. Mr. Man-in-the-Street is beginning to ask: "What is a sonata, anyway?" "What is a symphony?" "Has an orchestra any gratings?" "Is it true that a piano is in tune only when it is out of tune? And if so, why?" "Who was Beethoven? and what effect did Haydn have on him? And what effect did he have on Brahms? And why were Strauss and Wagner so fitted against each other? And why did their devotees wage such bitter war? And who is this new man Strauss? Is he the composer of the Blue Danube waltzes? And if not, what is he doing that excites the critics to such frenzied attacks? I mean, what is it that satisfies this curiosity the publishers are turning out a flood of musical guidebooks, explanatory works known as "How-to" books, books of biography, of anecdote, of analysis. It points to a tremendous revolution in America. It means music, in the intellectual and the moral betterment of the nation, as well as for its higher entertainment.

My good friends had certainly come to the rescue this week. From the Poland Spring House in Maine General Manderson sends a bundle of good programs. The orchestra at this hotel is composed of Boston symphony men and General and Mrs. Manderson report that the concerts have been an infinite delight and have added immensely to their pleasure and helped in the task of recuperation. Much more welcome to me, though, than the program, is the news that the sender of the budget has gained some thirty pounds in weight and is on the high road to complete recovery. General Manderson's illness has been a long and tedious one, a time of great anxiety to his friends. It will be good indeed to see him at home again, his happy, unchanged self.

Following is a Poland Spring program showing the class of music which is becoming indispensable, even in the "good old summer time": Rakoczy MarchBerlioz Motet—Ave Verum CorpusMozart IntermesseAnderson NocturneChopin ValseChopin NocturneChopin Mr. Andre Maguarras, Flute. Angelus (from Scenes Pittoresques)Masseuet Hansel and GretelHumperdinck Malagena—BoalbiMoskowski

Mrs. Arthur G. Smith sends five or six programs from the Profile House in the beautiful White mountains. These, too, show the trend of things musical in our country. Omaha travelers abroad are also hearing good music. Mrs. Whitmore sends the following program of a piano recital by Madame de Romberg at the Grand Hotel in St. Moritz-Dorf and reports a very brilliant audience of titled people:

- PROGRAM. Le Rappel des OmbresRameau Les Indes GalantesChopin Fantaisie Op. 10, No. 3Sobouman Le Troi du PianisteRachmanoff Andante in F MajorTchaikowsky Sou EgliseBeethoven Scherzo e CapriceTchaikowsky Nocturne in F MajorMasseuet Le Rouet d'OmbrièreSaint-Saens RhapsodieLiszt

Mr. and Mrs. Ellis wired shortly by "at home" in the Stearns house, near Twenty-sixth and Jones streets. Mrs. Ellis' sister will be with her for the winter.

Mr. Will McCune has been made vice president and treasurer of a large single bill at Toit, thirty miles out of Seattle. He writes enthusiastically of the active, out-of-door life—apropos business changes. When Paul Beresford left the Cudaly company to go to New York, he looked forward to large wads of dough. His parting toast to a few of his particular friends was as follows: "To you! When I make it I'll buy a rubber-tired yacht and take you all, and we'll never come back!" I heard last week that Paul had bought a Steiway grant and the clerk at the Grand Pacific hotel in Chicago told me, but we can't quite go to sea on that. Now we're looking a little to the shingle business. Anyway, whoever gets the "yacht" calls for the rest "Tho' it were ten thousand mile."

This shingle deal takes another person from Omaha, who is held in much affection by several few friends, viz, Tom Chambers, he of the picturesque personality and the resonant, velvety baritone voice, which, under Miss Bishop's guidance, was developing into something very worth while, indeed. I am minded of a meeting one Sunday up here on the hill: a lot of people were around, among them a young person of the feminine persuasion, noted for her fascination and her interest in the happenings of life. Up over the bluff above Tom, a stranger to her, was singing along, his hat in his hand, and his black hair blowing in the wind. It was just a gasp and an exclamation, "Strongheart!" They say it has been a bad case ever since.

MARY LEARNED.

AMUSEMENTS.

Orpheum. CREIGHTON. SEASON OPENS TODAY. MATINEE 2:15. TONIGHT 8:15. Labor Day Matinee Monday.

Modern Vaudeville. KAUFMAN TROUPE. Cyclist Wonder of the World. MISS NITA ALLEN & CO. In "Car Two, State Room One."

LeROY & WOODFORD. In Conversational Comedy. THREE ROSES. A Dainty Musical Offering.

ADAMINI & TAYLOR. Character Vocalist. DAMM BROS. European Athletes.

FOUR AMERICAN TRUMPETERS. Representative Military Musical Act. KINODROME. Exclusive New Motion Pictures.

Prices—10c, 25c, 50c.

Boyd Theater. School of Acting. (Third Year.) Dramatic Art, Elocution, Dancing, Fencing. Practical experience on stage of Boyd and Burwood Theaters.

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DICKERMAN SCHOOL OF ACTING. Second Season. Acting taught by an actor, from the actor's standpoint. Suite 204-5 Boyd Theatre. Phone Douglas 6371.

FIFTH ANNUAL FAIR AND CARNIVAL IN BEAUTIFUL BAYLISS PARK COUNCIL BLUFFS, IA. Sept. 3, 4, 5, 6, 7, 8 and 9.

NOTE—This great autumnal event at Council Bluffs is recognized throughout the west as the most artistic, the most beautiful and the most enjoyable and in every way the most successful of any similar carnival held anywhere in the United States. The grounds, which are surrounded by a white canvas fence, include Bayliss Park and the adjoining paved streets. The entrance arch is a massive structure illuminated with 350 electric lights. 3,500 16-candle power electric lights illuminate the carnival grounds. Nearly 100 booths, beautifully decorated and containing exhibits of every kind and variety, constitute what is known as the "Industrial Midway." Two magnificent bands give concerts every afternoon and evening. Free attractions—the most thrilling and awe inspiring ever seen in the west. This year Parker's famous White City was the successful bidder for the privileges of exhibiting on the carnival grounds, the premier attraction of that great aggregation of shows being "Beautiful Bagdad," a brilliant comic opera production interspersed with laughable vaudeville. The carnival grounds will be opened on Monday, September 3, at 1 o'clock and will remain open every afternoon and evening of the week. Admission at the entrance gates 10 cents. This Fair and Carnival is given under the joint auspices of the Fair and Carnival Company and the Commercial Club. It will be the greatest event of the sort ever held in the Missouri River Valley, larger, more varied and more beautiful than any of the wonderfully successful fairs that have preceded it.

The Annual Street Parade Always given on the day of the opening of the carnival will this year be made up of scores of unique features never before seen in a carnival parade.

BIJOU THEATER. 19th and Harney. Tel. Doug. 815. STAR VAUDEVILLE AT POPULAR PRICES.

PAUL THE MYSTIFIER. Peer of all handout manipulators and jax breakers. No locks or cells can hold him. Bring your own iron. Jack-RAND and RYRON—Julla Comedian and Soubrette.

GRACE BRAHAM. Famous Violin Virtuoso. GREAT RICHARDS. Premier Foot Juggler and Up-side-down Buck and Wing Dancer.

PAULINE COURTNEY. The London Music Hall Singer. BIJOU STOCK COMPANY. Presenting the strong Comedy Drama "THE OLD COON HUNTER".

Orchestral Concerts and Popular Music in Illuminated Summer Garden Each Evening at 7:45. Popular Prices—Nights and Sunday Matinee, 10c, 20c, 30c. Bargain Matinees—Wednesday and Saturday, 10c, 20c.

SPECIAL MATINEE LABOR DAY. Best Seats 20c. Good Seats 10c.

Fred G. Ellis Baritone. Pupil of Bouhy, Paris. CONCERTS, ORATORIO AND SONG RECITALS.

Studio, Schmolter & Mueller Piano Company Building, 1311-13 Farnam St., Omaha, Neb. Studio reopens September 5th. Monthly Recitals given by Pupils in large Schmolter & Mueller Auditorium. Phone Douglas 1625.

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KRUG THEATER. 15c, 25c, 50c, 75c. 4 NIGHTS AND THREE MATINEES—COMMENCING WITH A MATINEE TODAY. SPECIAL MATINEE MONDAY—LABOR DAY.

THE SUCCESS OF THE SEASON. DAVID HIGGINS. In the Romance of a Kentucky Gentleman.

"HIS LAST DOLLAR". AMERICA'S GREATEST RACING PLAY. 3 NIGHTS AND SATURDAY MATINEE—STARTING THURSDAY NIGHT SEPT. 6. W. F. MANN PRESENTS.

THE COW-PUNCHER. A NATIVE AMERICAN PLAY THAT APPEALS TO THE HEART. Coming—WEST'S BIG MINSTRELS.

BURWOOD SECOND BIG WEEK. Commencing THIS AFTERNOON, TONIGHT, All Week. The Woodward Stock Company. Presenting Clyde Fitch's Play THE COWBOY AND THE LADY. PROFESSIONAL MATINEE TUESDAY. SPECIAL LABOR DAY MATINEE MONDAY. Prices—Nights, Sunday Matinees, 10-25c; Tuesday, Thursday, Saturday matinees, 10-25c. NEXT WEEK—FRISKY MRS. JOHNSON.

MANAWA. LAST TWO DAYS OF SEASON. BIG PROGRAM LABOR DAY. NORDIN'S Concert Band. Velvet Roller COASTER. BATHING BOATING. SALLON SOBENROW VAUDEVILLE SHOW. Bowling Alley, Electric Gallery, Japanese Ball Game, Electric Studio, Penny Arcade, Merry-go-round, Gypsy Camp and many other big features.

TABLE D'HOTE DINNER. SUNDAY—At 6/6 CALUMET. At the CHESAPEAKE. 1310 Howard Street. Sunday 11:20 a. m. to 8 p. m. 40c and 50c.