

Gossip About Plays, Players and Playhouses

MISS CONSTANCE ADAMS has announced her intention of leaving the Woodward stock company at the Burwood as soon as her place can be supplied. She does this because she has found the work too much for her physical strength. When Miss Elliott announced that she was not strong enough physically for the work asked of her, it was accepted as the truth, but now then some insinuations have been made that another reason was lack of her resignation. Now that Miss Adams is leaving for the same reason, the enormous amount of work and physical effort required of the leading woman at this house will be understood. In the first place, even performances a week is a task, but this must be added the daily rehearsal, six days a week, to get ready for the next week's bill. This takes all the time of the members of the company, and is especially hard on the leading people. Omaha folks are now beginning to realize that Miss Adams, as part of the bill several times last season on account of sickness. Miss Elliott had to be helped night after night from her dressing room to the stage or back again. Miss Adams says she overestimated her strength and finds that the task is too much for her. The management regrets very much that she is leaving, but she is winning her way with the patrons of the theater, and has been an artistic success in every way.

"I very much regret leaving so soon," said Miss Adams one day during the week after her intention had been announced, "but I feel that it is just as well that I should leave now. I know now that I am not strong enough to do the work. I might get along for a time, but soon I would not be able to give good performances, and then I would not be doing what I am being paid for. My relations with the managers, Messrs. Woodward and Burgess, and with the company, from Director Lund down, have been most pleasant, and the Omaha people have been very kind to me. I have been treated here with every consideration, and have met only kindness since coming to Omaha. This is why I feel so badly about leaving so soon. I would like to say and show all how much I appreciate their kindness, but I cannot do it. My physique is not strong enough."

"Anyhow, she rejoined, and that's more than Raffles did." said the big husky man who goes over to the theater occasionally. "I look for the moral to the story, but I don't think there's a moral to the story, but I don't know how to express it."

"Well," put in the fat man, who thinks he knows a heap about the show business, "it may have a moral, but you have to look at the box office to see it. It doesn't show up at the box office, but you've got to show me. I've been in the newspaper business too long to take much stock in that sort of reformation. So far as I know history doesn't record a case of the kind."

"I don't care," said the little woman who has other things to look after most of the time. "I think the dancers in 'The Ham Trees' were just about the cutest lot I have ever seen yet."

And immediately they all fell to talking about art and forgot all about the proposed reformation of lady burglars.

Something interesting might be written about the evolution of the burglar on the stage; if one were disposed. This objectionable person has risen by degrees from a position of an execrable but essential part of the action to a position of importance, height of hero or heroine, the latter condition depending on whether it is a lady or a gent who burgles first and is reformed before the end of the play. In the beginning the burglar was either a brute or a scoundrel who had been in the dimly lighted dungeon to which he had been consigned that his ways were not the ways of peace and comfort. Bill Sykes is a type of the one, and the other is numerous enough to warrant generalization. A few years ago a sensational drama was exploited through the cities on the strength of having two real burglars in the company, who "cracked a gopher" in full view of the audience. Whether the men were the real article or not, they had at least assumed the names of real burglars, and proceeded with professional skill to undo the strongest of each performance. Editha's burglar was a gent, whose story heart was touched by a child's pleadings, and was in a measure the precursor of the genteel and polite second-story man who has figured with more or less prominence in the drama of modern times.

From Spike Hennessy to A. J. Raffles is not such a long jump. Spike was merely the journeyman workman, who did a good job and knew it while he was at work. A. J. R. was the dilettante, imbued with an artistic sense and whose perspective was perfect. He stole but he did not steal as did the low, coarse person who took by brute force, without regard to the delicate little touches of refinement that might surround even a robbery. Nor could the common or garden variety of burglar attract such exquisite pleasure from his loot as illumined the soul of Mr. Raffles when he had achieved a particularly impudent piece of rascality or had secured some treasure in the way of a gem. Raffles glancing over the Melrose diamonds was an artist; he had more real satisfaction over the possession of those gems, even temporarily, than he could possibly have derived from the proceeds of their disposal. As a whole, they appealed to that innate sense of the beautiful that is a part of every nature that has risen above the mere animal. He held the disposition that magnetized the character of a crime greater than the poisoning of them, and apparently rejoiced in his being overtaken, because it enabled him to restore rather than to scatter the jewels. But at the bottom of all Raffles was a thief. He might defend his course with never so stout sophistry, but he could not evade the final and absolute fact that he was a thief. And, happily, mankind is slowly coming to that healthy condition of thought in which any sort of dishonesty is looked upon as dishonest and not to be tolerated. The rule of conduct that is rapidly being adopted in America, at least, not only includes the "square deal," but calls for strict probity, and in this Raffles and his like have no part.

Mr. Horquenz did not undertake to point a moral; he used Raffles merely to adorn a tale. It is intimated that he had taken some issue with his eminent uncle, Mr. A. Conan Doyle, regarding the latter's very successful Sherlock Holmes, and proposed to put forth a character who would be as popular as the thief-taker of his avuncular relative's creation. So Raffles and Bunny were merely the protagonists of Holmes and Dr. Watson. The facility with which the one here ferreted out and brought to book criminals of the obscure type was matched by the ease and abandon with which the other dashed through obstacles and secured his prey, even when so closely guarded as are the treasures of the British museum. No dispute will exist as to the popularity of either. Nor will it be contended that either serves any good purpose. Holmes was a hypodermic drug "send," and whatever of good he might have promoted in the way of assuring the certainty of capture to prospective deviators from the straight and narrow way that leads past the doors of the com-

mon jail, he offset by his continual resort to the hypodermic needle. Raffles equally balanced his thievery by the deft and fascinating way in which he went about it. For them the Button Molder.

When E. M. S. McCalland gave us "Leah Kleeschna," he was full of an idea. The moral rejuvenation of a woman through an awakening of her lethargic sense of right and wrong, or rather through the correction of her distorted sense of the proprieties. Leah Kleeschna's father was a moral reformer, and had trained his daughter to believe as he did, that in stealing from the rich they were but retaliating for wrongs committed against society. Leah was unable, apparently, to differentiate between stealthily entering a house at midnight and looting it of whatever was portable, and proceeding to manage a stock deal or a business transaction of any kind to the discomfiture of many for the benefit of the few. She was a thief from environment, and her burglary was done merely as a part of the day's work and without any regard to its general effect on society. When the time should come that all men were treated alike, and property was equally and justly distributed, thieving would be no more, for it would be unnecessary, but until that time the stealing of goods or money in the night time was no more reprehensible than the stealing of goods in the daylight under the name of business. How she was convinced of the incorrectness of these notions and given a better and more wholesome idea of individual responsibility is cleverly and logically set forth by Mr. McCalland. Once the moral meanness of thieving was understood by Leah Kleeschna, she straightway heaved herself to vocation in which she could earn a livelihood by honest effort. It so happened that she found employment in the fields and there among the sodden peasantry she toiled, giving forth the perfume of her life, which was the influence of her personality and example. The reformation of the woman was quite in keeping with her general character as outlined by the dramatist. Straightforward and purposeful, once she was convinced that her view of life was wrong and her occupation one that society frowned upon, she did not debate long over the course. She turned from stealing to honest labor instinctively, almost. The weeds that choked her fountain were cleared away by contact with a good man, and she was redeemed. Mr. McCalland married his story for realism by sending the educated and polished reformer of the world to search out a reformed thief and make her his wife in face of a society that knew much if not all about her. This was illogical.

Miss Mitchell's story followed so closely the lines of the McCalland drama that one might be led to think she had seen Mrs. A. Fluke act in the role of Leah Kleeschna before writing "In the Bishop's Carriage." At any rate, Channing Pollock was familiar with the one play before he undertook to make the other. This may account in a way for the striking similarity in episode and incident of the two, the catastrophe and denouement being almost identical. But Nance Olden is still another type of thief. She was a thief through ignorance. From infancy she had known only the "Criminy," as she phrased it, and her education had consisted of being reared the wife of the gambler. No fine spun theories as to the rights of property or the relations of individuals bothered her head. She was a "dip," and always on the lookout for a "mark." Her familiar thrived by thievery, and so she stole, too. Finally her womanhood was awakened, and she resolved to steal no more, instead of sending her to the fields to toil she was given a more genteel and genteel occupation and made into a vaudeville favorite. Of such is the kingdom of the stage! As with Leah Kleeschna, it was love that awakened the woman in Nance Olden and the woman reformed instinctively. She had first seen that the object of her love disliked. A question still open for psychological consideration is the reverse of these cases. Suppose either Leah or Nance had been honest women and had fallen in love with thieves who were really clever, like Raffles for example, would they have consented, as did the woman in the Horquenz play, to follow him through all the world and to stick to him in prison and in freedom? Maybe. Quien sabe?

Here is one thing that you may feel certain concerning: Such marriages as that of Leah and Nance Olden are made on the stage, but hardly probable in real life. In the latter-day instances the pair was hurried away to South America, where no one knew them. In this much the McCalland play is deficient. After violating probabilities to the extent of sending his lawyer to search out a reformed thief and make her his wife in face of a society that knew much if not all about her. This was illogical.

Woman's club. The performers were all Omaha professionals and gave much satisfaction to their audience.

The Omaha Musical Art society will give its first concert of the season on Tuesday evening, January 22, at the First Congregational church. The society will present part songs, unaccompanied, by Tchaikovsky, Wagner, Elgar and others. Also with piano and organ accompaniment Grieg's "Land Lighting" and a number from Gade's "Cruisades" for baritone solo and chorus. The soloists will be Mrs. J. H. Jenkinson, Miss Grace Barr, Messrs. C. H. Haverstick and G. C. McIntyre, violinists, Mr. Martin Bush, organist (all members of the society). The concert will be under the direction of Mr. J. H. Simms. Tickets may be obtained at the music stores of Schmoller & Mueller and the A. Hoopie company or from any member of the society.

Madame Sembrich and the Durosch orchestra are possibilities for Omaha in the spring if sufficient enthusiasm can be aroused to make the venture pay. Madame Sembrich's concert tour begins March 11. The orchestra comes west in May. Both attractions are under the management of Loudan Harlow.

Mr. Borglum has had printed a little book entitled "The Borglum Studios," which gives a clear and interesting account of Madame Borglum's and his work in piano instruction. The book is both an enthusiastic exponent of the Leschetizky method and has large and successful classes.

The semi-annual entrance examinations of the National Conservatory of Music of America, 47-49 West Twenty-fifth street, New York City, will be held as follows: Singing, piano, organ, violin, cello, January 7, (Monday), 10-12 a. m., 3-5 p. m., and 7-9 p. m., and orchestra 2-5 p. m. Recent events in the concert world have called attention to the fact that the present conductor of the New York Philharmonic society and director of the National Conservatory of Music of America, Mr. Wassili Safonoff, is not only a great orchestral interpreter and director, but a successful piano teacher, one who can show results. Two of the pianists prominently before the public at present, Lhevinne and Scriabine, were his pupils at the Moscow Conservatory. Mr. Safonoff himself was a pupil of Leschetizky and Hristin, and has a piano class at the National Conservatory, and all advanced students should avail themselves of this opportunity. The lessons are given individually, in class or privately if preferred. Twice a week he instructs the Conservatory orchestra, which has supplied many members to all the leading orchestras of America, and he also has a class for the study of the art of conducting. Communications should be addressed to the secretary only.

Preparations for the next May music festival are progressing encouragingly. A strong board of directors, composed of prominent people from business and society circles, has sold several hundred dollars worth of season tickets. The Symphony orchestra of forty-five will be known rehearsals with Robert Casadesu, director. The chorus is being rapidly filled up with capable and experienced singers. Mendelssohn's "Elijah" has been chosen for the oratorio of the festival. Much enthusiasm has been aroused among the singers and others interested in anticipation of this, the most dramatic of the great oratorios. Rehearsals will occur on Tuesday evening of each week, beginning January 15, at 8 o'clock, at Schmoller & Mueller's auditorium, 1133 Farnam street. Opportunity will be given for others who wish to join this chorus in the examinations to be held at Schmoller & Mueller's on Tuesday evening, January 8, beginning at 8 o'clock.

January 14, Miss Sorenson will give a song recital in the Young Woman's Christian association series of entertainments.

January 17, MacDowell benefit concert, First Congregational church.

MARY LEARNED.

Coming Events.

"The Scene on the Roof," which is one

of the unusual novelties offered by the Charles H. Yale Amusement company in the production of the new musical burlesque, "Painting the Town," is not only one of the funniest, conceits ever presented, but it is also a triumph of stage mechanism. The scene preceding this represents the connected dining rooms of the Police Cafe. There occurs the most exciting chase after Hogan and Brogan, the two Irishmen. Their pursuers, the police and others, closely press them, when Hogan discovers a fireplace in the room. Both agree to top-line a bill at the Orpheum for the week starting with a matinee today. The Empire Four is singing a march entitled "Cheer Up, Mary," by Cooper brothers, two of the quartet that is declared a big success. "The Mad Musician," as Vasco is styled, is exploited as the most versatile of instrumentalists, being capable of playing on twenty-seven different instruments. Among those to whom is attributed the knowing how to promote laughter will be W. H. Hickey and Florence Broese Nelson in their unique comedy sketch, "Twisted and Tangled." The Kila Pansal Japs, a troupe of eight picturesque little brown acrobatic marvels, will be seen here for the first time. Miss Alexandra and Mona Bertie's contribution will be a neat aerial act they call "After the Ball" while another gymnastic turn styled "The Tramp and the Brakeman" will be offered by Magus and Masart the latter an attractive and comely pantomime, novelty juggling and barrel jumping and entirely new kind-of-drama pictures round out the program.

Pointed Paragraphs

Better a peaceful bachelor than a fighting bachelorette.

Knipponians will take almost anything except a joke.

Before giving advice prepare to dodge the consequences.

If you would make your friends smile let your money talk.

Love is one of the things that don't thrive on absent treatment.

Patience is what a woman thinks she believes because she believes it.

The severest strain on politeness is to step down and out gracefully.

Some regular preachers put people to sleep, but an evangelist wakes them up.

A woman never forgives a man who guesses she's older than she claims to be.

If it wasn't for ceremony some dignified people wouldn't have anything to stand on.

Men guess at a thing and if it happens to come out their way they boast of their good judgment.

The wife of an agreeable sinner has less to complain of than the wife of an ill-natured saint.

Mr. Alonzo, man and hog are not in the same class. Hope sometimes know when they have enough.

Sometimes a woman marries a man to reform him, and sometimes she gets a divorce for the same purpose.

No, Alonzo, we have no pirates and buccannars nowadays; trust promoters and frenzied financiers have supplanted them.—Chicago News.

AMUSEMENTS.

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Six-Round Boxing Contest between JOE GATHRIGHT and TOMMY CAMPBELL, The Pride of Omaha.
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