

About Plays, Players and Playhouses

MABEL CAMERON gave us a girl during the week that we didn't see enough of. Rhy Machoseny has the advantage of being a woman's notion of what a girl should be, and this advantage is further enhanced by having a woman of intelligence to give it sympathetic interpretation for the public. Rhy Machoseny has been referred to as a new type of woman. This is because she has come among a lot of heroines who have developed in a hothouse atmosphere. She is a new type to those who are accustomed to the subtle studies of the Pitches, the Joneses, the Pineros, the Chamberlains, the Sudermans, the Shaws and that ilk, but she is not at all an oddity among the folks who have lived in the open and breathed an atmosphere untainted by the artificiality of life as known to the civilization of ultra-refinement. She is a natural girl, healthy, with correct impulses, such as spring from a mind that is normal and unstrained by conventional restrictions. She never heard of the "eleventh commandment," and had no fear of the outcome of any of her actions, for she knew they were but the result of pure and good motives, and harm cannot come from doing good. Her visit at a late hour at night to the room of a man she more than half-suspected of being a blackguard, was made openly. She did not attempt concealment, for she was going on an errand of justice and she surrounded those who sought to make capital out of her apparent false step by frankly admitting that she had gone there.

Nothing could be more direct or elemental in its simplicity than Rhy Machoseny's dealing with this question. She had done no wrong, according to her clear way of looking at things, and therefore no blame should attach to her. The man had done wrong, directly and impliedly. He had taken advantage of her candor and honesty to entrap her into a false position, and later he acted like a brute. But Rhy was not at all concerned about this, for she had done no wrong, and with a fine courage she faced the consequences. All the hair-splitting of the sophists is swept aside by the simplicity of a candida, the affront of a Julia, the argumentation of Mrs. Dams or the pulling of Iris Bellamy, she faces a situation and carries her point, simply and directly. And in this case she knows she is right. And in this case she typifies the moral and physical courage of the American girl at whom G. B. S. sneers. But she rises even to a greater height, divesting herself of all false modesty, and appealing directly to the man she loves, and who is her own master. The most striking scene in modern drama is that of Rhy pleading with Steve Townley to believe her to be pure and honest and trustworthy, to have the faith in her that she seemed to be shattered by circumstances. Steve has shown another's interference in his love affairs. His jealousy flares quickly into a blaze, and his rage leads him to say things he lives to regret. But the presence of the woman he loves, her tender voice, her soft eyes brimming with tears, her wistful face and the gentle earnestness with which she pleads for his unquenching trust, win him from his rougher mood, and he restores her to that high position every man keeps for the one woman in all the world. Steve is of the men what Rhy Machoseny is of the women—an excellent example.

One thing to be regretted in connection with the engagement of "The Tree of Life" is that public interest was not sufficiently acute to induce many people to attend the theater. Those who did go were well repaid. Others will have an opportunity later in the season, when the company will return to the Boyd.

One general note has sounded through all the expressions of regret and sorrow for the death of Richard Mansfield. It is admitted by all writers that we have no one to take his place as a producer. Some have gone so far as to say that we shall not again look on his like. This is probably accurate enough in its final analysis, for true genius is of itself, and varies constantly in its manifestations. One Mansfield is probably all we will have, just as we had but one each of a long number of men and women who have made themselves stand out strong in the annals of the world. Other actors of genius will come, lighting many characters with the luminosity of their intellect and shining with radiance in their firmament. But Mansfield will be missed more by the present generation, for he was the only one of his kind in America. England has one or two actor-managers who produce on a liberal scale, but we have none now. It was this that made Mansfield invaluable to the stage. He produced at least one new and worthy play each year and on an elaborate scale. He was not niggardly in his expenditure of time, thought or money. Whatever he did he did with a lavishness that sometimes seemed prodigal, but always with a correct artistic appreciation of the results. Then, more than all this, and probably his greatest service to the stage, he declined to allow himself to be confined to a single theater. Whether any one city of America contains people interested in the higher forms of the drama, capable to have held Richard Mansfield busy, season after season will always be open to argument. He never thought to put it to the test. He limited his time in the larger cities, and each season traveled far throughout the length and breadth of the land, carrying his wonderful productions of the best plays to the folks who could not have seen him had he stayed in one theater season after season. While he was an earnest advocate of a state-controlled theater, regarding it as one sure way to develop the best in the drama, he would not venture to restrict himself to one place for acting. Year after year he went from coast to coast, and east, west, north and south knew him and his plays. He put on each piece in its entirety wherever he stopped to play. Omaha had "Dear Oye" with exactly the same wealth of detail that marked it at Chicago or in New York, and this is true of all his plays. In this regard Mansfield was the greatest of his time, and his passing leaves a gap that is not likely to be filled. He was our one really great actor-manager.

Beginning this evening, for three nights and a special matinee on Tuesday, the Boyd will present the tuneful, melodic, satirical extravaganza, "Miss Pocahontas," with all the song hits, the spectacular effects, the beautiful costuming and scenery that made it such a success during its run in Chicago. "Miss Pocahontas" is in two acts and three scenes. The first act shows the banks of the river at Jamestown and the second act, in two scenes, a forest clearing and the magically built city of Chief Powhatan. The music is by Dan Sullivan, the popular song writer, with several additional numbers by Augustus Barratt, and is of the catchy sort. Some of the songs are: "Every Little Bit," "Whispering Shade," "Dear John," "I'm the Girl Who Kissed the Man Who Kissed the Barney Stone" and "Mamma, Come Home to Your Papoosees." Walter Jones heads the company as Captain John Smith and Marie Dupuis is the prima donna.

"The Heir to the Hoorah" is coming back to the Boyd, still under the direction of the Kirke LaShelle company, and with the old original production. This is a typical American play, presenting the contrasted studies of types of the east and west, telling a story full of the warmest of heart interest, and yet overflowing with the richest of genuine humor. The condition of Joe Lacey, owner of a tremendously rich mine and head over heels in love with a woman who has married him for his money, is not a very pleasant one, but he wins his way out and in the end has the love of his wife and the friendship of his partners. It is through the "heir" that this is largely brought about, a fact that adds to the interest of the drama. The characters are all types, and each is essential to the success of the drama. The first performance will be given on Thursday evening, and the play will run until after Saturday night, with a matinee on Saturday afternoon.

KRUG THEATER 15c-25c-50c-75c MATINEE TODAY 10c 25c 50c

ALL THIS WEEK COMMENCING MATINEE TODAY MATINEES SUNDAY, WEDNESDAY, SATURDAY. USUAL PRICES ENGAGEMENT EXTRAORDINARY—Hamlin and Mitchell's Original Production

THE WIZARD OF OZ



GEORGE STONE AS THE SCARECROW 80 IN COMPANY 80

The Greatest of All Musical Extravanzas. Gorgeous Scenes, Brilliant Marches. Captivating Chorus, Sparkling Music. Rollicking Comedy, Delightful Pantomime. The Wizard, The Scarecrow, The Tinman. The Great Cyclone Scene.

ALL IN "THE WIZARD OF OZ"

NEXT SUNDAY and MONDAY---Matinees Both Days Pixley & Luder's Big Musical Success

THE BURGOMASTER With GUS WEINBURG RUTH WHITE

By special request, and in order to accommodate our Lady Patrons, there will be a Special Matinee Monday. — ALL SEATS 25c.

BURWOOD Second Edition OF 20TH CENTURY VAUDEVILLE

TO-MORROW AND ALL WEEK 10-DON LENO'S HAPPY YOUNGSTERS-10 PRESENTING "EXAMINATION DAY AT SCHOOL."

EVERYBODY SAYS: "TOO MUCH FOR THE MONEY." CAPT. HENRY O. D. PADDOCK HARRY BOOKER & CO. BARNEY WILLIAMS

WALTER SPENCER'S "UNUSUAL" MOVING PICTURES 1,000 SEATS DAILY MAT. AT 2:30. TO-DAY AT 8:30, 7:45 AND 6:15—BAKER TROUPE, EUGEN SMETT & CO., MILLER & McCULLY, WALTER SPENCER, HARRY RICHARD & CO., FARISHIAN DUO, MOVING PICTURES.

ELLERY'S BAND OPENS THE SEASON AT THE AUDITORIUM Monday, Night Sept. 23d, and Continues in DAILY CONCERTS FOR ONE WEEK PRICES—25c, 35c and 50c

Grace Thielke Piano Assistant to Prof. Max Landow. Pupils play once a month before Max Landow, who personally oversees and directs their work. Best results taught also. At Studio, Wednesdays and Saturdays, Room 4 and 7 Arlington Block, 1511 1/2 Dodge Street.

MAX LANDOW CONCERT PIANIST AND PEDAGOGUE Formerly Teacher of Finishing Class, Stern Conservatory, Berlin Piano, Instruction and Ensemble Classes (Practical lessons in sight reading by performing four and eight hand pieces on two pianos.) Studio: Arlington Block, Dodge Street 1511 1/2

OMAHA MONDAY, SEPT., 9 SHOW GROUNDS 27th AND AMES

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GREATER AND GRANDER THAN EVER BEFORE Only Circus and Hippodrome Exhibiting in New York, and the only one without a Real Rival in the wide world.



THE DIP OF DEATH

A Young Lady Looping the Loop in an Automobile Up-side-down—A Fateful, Fascinating Aerial Flight that sets the expectant audience quivering with excitement.

PEACE

A Stupendous, Stirring and Panoramically-Picturesque Aerial Spectacle, founded on the Russo-Japanese War. ALL KINDS OF NEW ARENIC ATTRACTIONS THE NOVELLOS Remarkable Acrobatic and Circus in America Combined. 300 Artists in 100 Delectable Displays. 3 Herds of Trained Elephants. 411 Kinds of Animal Novelties. Clever Canine Actors. ONLY RIDING SEAL. School of Sea-Lion Jugglers. 100 Cops Menagerie. Only Captive Herd of Giraffes. SPECIAL FEATURES FOR THE CHILDREN 40 Furiously-Funny Clowns—Tallest Man and Woman on Earth—Tiniest Illustrious Artist—Baby Elephant Plays—Pretty Pony Performances—All kinds of Thrilling Races—High-Jumping and Long-Distance Leaping Horses—Grand Preliminary Promenade Conducted by Carl Gustava's Band. 5 TRAINS OF CARS—12 ACRES OF TENTS—1200 People—500 Horses—Only Circus with Grand Stand Reserve Seat Features and Opera Chairs. There will be no Street Parade. Instead a splendid and sensational Free Show will be given on the Exhibition Grounds at 11 A. M. and 8 P. M. daily. Two Exhibitions Daily, at 2 and 8 P. M. Doors Open one Hour Earlier. Admission, with a Seat, 50 Cents. Children, 25 Cents. Reserved Grand Stand Seats, Extra, According to Location. All Reserved Grand Stand Seats on sale at the Grounds at the Opening Hours and during the day at the downtown ticket office.

Beaton Drug Co., 15th and Farnam

BOYD THEATRE

TONIGHT— Monday—Tuesday—Special Tuesday Matinee R. L. GIFFEN PRESENTS THE MERRY MUSICAL EXTRAVAGANZA

MISS POCAHONTAS

A CONTINGENT OF FUN MAKERS AND CELEBRITIES HEADED BY WALTER JONES as CAPTAIN SMITH Marie Dupuis, as Pocahontas; Neil McNeil, Harold Crane, George Lewis, George Fox, John Vandy, Lorraine Bernard, Zenille De Mendis and others—Sixty Radiant, Ravishing, Rollicking, Romping Rosebuds—Superb Scenic and Mechanical Effects.

THURSDAY— Friday—Saturday—Saturday MATINEE THE KIRKE LA SHELLE CO. PRESENT PAUL ARMBROSON'S DELIGHTFUL AMERICAN COMEDY, THE

HEIR TO THE HOORAH

THE PLAY YOU LIKED SO WELL BEFORE

FORGET ALL THE OTHER DAYS BUT REMEMBER THESE TEN. 1907-SEPTEMBER-1907 SUN. MON. TUES. WED. THURS. FRI. SAT. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

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1907-OCTOBER-1907 SUN. MON. TUES. WED. THURS. FRI. SAT. ESPECIALLY THESE FOUR 1 2 3 4 5

Comic Automobile Parade— TUESDAY NIGHT, OCT. 1. Grand Electrical Parade— WEDNESDAY NIGHT, OCT. 2. Ladies' Float Parade— THURSDAY AFTERNOON, OCT. 3. Coronation and Grand Ball— FRIDAY NIGHT, OCT. 4. AK-SAR-BEN CARNIVAL DAYS AT OMAHA.