

# About Plays, Players and Playhouses

MAHA is spending the "jolly season" in a remarkably staid and unostentatious way. At the Boyd the Woodward stock company is pursuing its policy of earnest endeavor and is pleasing large audiences at each performance. Fine plays are being produced in commendable manner, and the performances are uniformly good. The members of the company are players of ability, and the pieces have been staged with perfect taste and excellent effect, so that the standard has been kept high. It is understood that "stock" is no longer a novelty in Omaha, and the manager who expects to win patronage with a stock company here must offer something to really attract the people. This means a good company, playing good plays, and productions that are up to the best in form. At the Burwood "labeled opera" is still being offered most successfully. The Air Dome has had its chance during the last week, and has proved its utility by accommodating a great many people who were anxious for a place to spend a few hours in a desirable way. The company playing there is offering a line of enjoyable comedies and the results are such that the attendance is steadily growing. The freedom of the open air is attractive, and the conditions of the entertainment are most satisfactory. At the parks the music and other special features are attracting many thousands. Last Sunday was the first park day of the season, and the street railway men found it out. Krug and Manawa got about all the people who could be hauled, and at each resort the day was delightfully spent. During the week the weather was of the sort that invites folks to come out of doors, and so the parks were eagerly sought both afternoon and evening. And thus Omaha will spend the summer season, and the program will run about as outlined here until the end of August, when the winter's campaign will begin.

## GOSSIP OF THE LONDON STAGE

**Good Work Done for Love of It by Dramatic Societies.**  
LONDON, June 25.—(Special Correspondence.)—Within the last few weeks some of the largest and most successful societies of England have produced plays that have been really worth while and that would have done the work of a hundred if they had been done for the love of it. I have already referred in these columns to the Pioneers' production of "The Masque of the Red Death" and the one-act play "The Brute" by George Fawcett, both of which have since been presented at the Haymarket theater at special matinees. More recently the same society presented an excellent translation of a rather depressing play by that talented Dutchman, Herman Heijermans, under the English title of "Links." It is a strong, intensely interesting work, with deep-cut, thoughtful character-drawing and shows a genius for details which is so prominent a feature of Heijermans' best work. Curiously enough, it resembles in a general way Paine's latest play, "The Thunderbolt," which George Alexander is presenting now at the St. James. It deals with the same kind of world-fair squabble, unpleasant, but of absorbing interest.

These two successes seem to focus attention upon three organizations which, although they are essentially English and owe their existence to the peculiar conditions governing the production of plays in this country, might well be copied in the United States. The prime purpose of the first society already mentioned and another—the Play Actors—is to present to the public plays for various reasons have been declined by the managers or forbidden by the censor. When the societies were first formed their little Sunday evening affairs were only patronized by a certain well-defined and easily recognized type of extremists. The men wore low turned-down collars, long flowing bow ties, tweed suits and cared little or nothing for personal appearances; the women wore Greek costumes and made an approach as the police would permit—randa, a string of beads and the inevitable eyeglasses.

Today that is all changed. A matinee of the Stage society or its associate institutions can count upon as "smart" an audience as can be found anywhere in London. Fashionably expensive motor cars and private carriages wait in a long line outside while their owners fill the playhouse. G. Bernard Shaw shows up with Mrs. Agassiz, the talented wife of the prime minister, and the audience is a veritable "Who's Who" of the "intellectuals" in English high life.

So pleased is Charles Frohman with "The Two Pinks," the medieval drama with which Oscar Anhe and his wife, Lily Brantyn, opened their season at cheap prices at the Alhambra that he has secured the American rights and will make an approach to time in producing it in the United States. The play is written in blank verse and deals with the adventures of a thirteenth century maiden who attempts to rescue her virtuous brother from the clutches of a ministerial overlord. Although the maid fails to accomplish her object through strategy, the entrance of Cupid saves the day and rescues her brother from a dose of honey and feathers. The play, while bright and amusing, is not remarkable in any way except that it succeeds in keeping the audience constantly entertained.

George Fawcett, the American actor who created the part of Big Bill in "The Squaw Man" in the United States and who was brought over here by Lewis Waller to play the same part in the English adaptation of the same play which will finish a long run at the Lyric theater on the first day of this month, tells me that he has no intention of returning immediately to America. He hopes to be able to appear in London in "Puddin'head Wilson" under the management of Herbert Stoth. Aside from Lewis Waller, who is an established English favorite and who played the part created by William Faversham in the United States, Fawcett made the bit of Edwin Milton Royce's drama of the west.

So far as we in London are concerned, David Warfield is a case of "how you see him and how you don't." We have been told a dozen times that we were going to see him in "The Music Master" and "The Grand Army Man" in the fall and just as frequently doubt has been cast upon the announcement. The latest is that, although Warfield is now on the continent on a tour, London will not have the pleasure of seeing him this year. Of all the actors in the United States the English theatergoers are most anxious to see Maud Adams and David Warfield.

Constance Collier, one of the most promising of the younger actresses of the English stage, has signed with Charles Frohman to appear in the United States beginning September 1. Her first American engagement will be in William Gillette's translation of Henry Bernstein's "Samson." The English actress will have the part of Madame Brachart, played at the Paris Renaissance by Madame Simone le Barbé. Miss Collier is a big, buxom, beautiful woman and, although she is only 23 years of age, has had a long stage career. For six years she appeared with Beerbohm Tree at Majesty's theater and on tour, accompanying the famous English actor-manager on his trip to Berlin last year.

direction of Prof. Charles Jones, is gaining in popularity daily. Sunday they promise a real treat for all lovers of good music. The feature of the program will be a concert solo by the leader, Prof. Tom Andrew, who will make a balloon ascension at 6:45 p. m. and all those who witnessed his "ride down" last Sunday will hardly care to miss seeing this dare devil do his aerial stunt. A new show will be on at the casino, including the latest motion pictures and illustrated lectures on travels through all parts of the world. An adequate car service has been promised by the street railway company. The management declares it will make Manawa the principal place for Omaha and South Omaha to celebrate the Fourth of July. One feature in particular that is promised to be surpassing fine will be the display of Paine's fireworks. An order was sent directly to Paine's factory for a specially designed Fourth of July display that consists of specially made pieces that cannot be purchased from local dealers at all.

Apparently the Burwood theater has nicely settled down to a prosperous all-summer run with its exquisite display of moving pictures, illustrated songs, and selections by the famous German synchroscope, that wonderful machine which produces picture and voice in unison. The extraordinary size and clearness of the Burwood's pictures place them in a class by themselves, a class which no other theater in Omaha. Another attribute toward the success of the Burwood's plan of summer entertainment is the fact that the theater is invariably cool and inviting, owing to the numerous well located electric fans which create a constant breeze. For today and including next Wednesday evening the principal showing will be a picture nearly half a mile long, representing the historical drama, Damon and Pythias. This is the first time this picture has been shown in Omaha and it will be found to be pre-eminently the most popular and instructive moving picture made in years. This subject will appeal to people of every social strata as well as the Knights of Pythias and all allied societies. The story is taken from the well known historical legend, the film telling the entire story in all of its interesting details. It is the most magnificent series of spectacular scenes ever staged for motion pictures. They will be appreciated by the children for their richness and beauty and by the elders because of their faithful delineation of one of the grandest friendships in all history. No other moving picture display in Omaha will offer this big feature. For the first half of the week starting this afternoon, the synchroscope will offer a beautiful song "Love and Duty," a popular number from the newest opera, "The Waltz Dream," which is now running in New York City.

Each of these stars received a brief invitation from Mr. Frohman to meet him at the dinner and that was all. This is the informal style of the invitations sent out. I shall expect you at dinner at 7:30, Paris, July the Fourth, at 7:30 p. m. Don't miss the treat of CHARLES FROHMAN. There is magic in these words. No Frohman star would misinterpret them. Everyone will be on hand for the dinner except Maude Adams, whose season has not yet ended and who will about that time be playing "The Masque of the Red Death" at the Lyric. Mr. Frohman will order the dinner several days in advance and it is expected that it will be a notable gastronomic as well as patriotic event.

**Coming Events.**  
At the Boyd theater this week the Woodward stock company will be presented in Henry Arthur Jones' four-act drama, "Mrs. Dane's Defense," which will meet him at the dinner and that was all. This is the informal style of the invitations sent out. I shall expect you at dinner at 7:30, Paris, July the Fourth, at 7:30 p. m. Don't miss the treat of CHARLES FROHMAN. There is magic in these words. No Frohman star would misinterpret them. Everyone will be on hand for the dinner except Maude Adams, whose season has not yet ended and who will about that time be playing "The Masque of the Red Death" at the Lyric. Mr. Frohman will order the dinner several days in advance and it is expected that it will be a notable gastronomic as well as patriotic event.

**Carl's Rules for Henpecked Husbands.**  
If you are afraid to go home—Don't. Dodge the issue in an argument and dodge the flatiron in the kitchen. The latter is important, with Jack North. To insure safety, do your smoking on the fire-escape. If conversation should lag, don't start anything. Learn to let well enough alone. Play sympathy for place. It's the one best bet. When the bill for a new hat comes in, look patient, but not peevish. If your wife thinks she can cook, don't tell her what you think. When saying "good-bye" with your wife, always ask her what's trumps. She may know. When your wife introduces you to her friends, appear to be interested in them, and glance at her admiringly from time to time. Don't belong to a club—that's your wife's privilege. Have a latchkey, but keep it to yourself. Never be cross when your wife tells the point of your story before you finish. It may be a poor story, anyhow. Praise only the things which you would more than your wife and is older than her husband. If your wife says it's raining, it is. Cultivate an eye for color, but look at it through your wife's eyes. If your wife likes funerals, enjoy them with her. Getting breakfast is your favorite pastime—your wife likes funerals, enjoy them with her. Let your wife hire the servants, but discharge them yourself—upon receiving orders from her. Always let your wife buy your neckties, she knows what becomes you. Always let your wife talk, listen; you don't have to hear. Never look at your wife's public. When your wife drops her hairpin at it and then rise with a pleased expression. Keep your coat well brushed. A strange hair sometimes tell a stranger story. Never let your wife see you shaving yourself. Ideals and father don't mix. Always let your wife pick out your favorite.

**A Patriotic Swindle.**  
"It is not often," said General F. D. Grant at a dinner in New York, "that a man can perform at the same time a swindle and an act of patriotism. Yet this happened during the war. A New York sharper then conducted a swindle at which even Washington would have smiled approvingly. It was at the time when we stood in the greatest need of soldiers. This man inserted in the paper a notice which advertised that he would supply all the 66-day and dollars accompanied them. Then an stranger came looking for the advertisement and the entire transaction was patriotically declared to be legal. The answer that he got was: 'Get out by the sharpers was: "Enlist."—Detroit Free Press.

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**TUESDAY JULY 14**  
**THE ONE SUPREME SHOW OF THE UNIVERSE**

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WORLD'S GREATEST SHOWS  
25th ANNIVERSARY YEAR

Billie Burke has returned to New York from a tour that has triumphed wherever she was seen as Trixie in the John Drew play, "My Wife, My Barn in America. Miss Burke, who has been practically unknown after repeated "hits" in musical comedy on the London stage, but she to America, she owes her successful graduation from musical to legitimate comedy. Miss Burke will shortly begin the first rehearsal of Jacqueline, her part as a star in the play "Love Watches."

George M. Cohan is busily engaged on a new musical play which, when produced on September 7 next, will dedicate the Gayety theater at Forty-sixth street and Broadway, New York. Cohan and Harris are the associate lessees and managers.

George Ade has the book of a new musical play all but completed. Miss Virginia Harnick, which will supply the music, and the two authors will combine their efforts on the lyrics. The name of the new play is "The City Club" and Cohan and Harris will produce it early in the coming season, with Jack North in the title role.

Victor Moore in "The Talk of New York" will begin his second season at this place at the Apollo theater, Atlantic City, Monday, August 3. Mr. Moore will be supported by the same company and chorus that has been associated with him since he began his stellar career under the direction of Cohan and Harris two years ago.

Cohan and Harris announce that when they launch the George Evans Honey Boy musical play, which will be next month, an eighty-five black-faced artists will parade the full length of the board walk that starts the show of "The City Club" by the "Eighty-five" Count "em! Suffering am-fish; that's enough to make the shade of J. H. Haverly shiver. Hereafter, forty has been the limit in minstrelsy, but eighty-five!

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