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This Week's Attractions.

Boyd's Theater... "The Wolf"

Orpheum Theater... Vaudeville

Krug Theater... "The Royal Chef"

Burwood Theater... "Christopher Jr."

Palm Theatre... Moving Pictures

Jewell Theatre... Moving Pictures

The Dome (Stock)... "Priest and Man"

Manawa... Boating, Bathing, Band, Etc.

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Gossip About Plays and Players

WILLIAM VAUGHN MOODY may be an apostle of the new sociology. One Omaha man who thinks so proclaimed him after seeing "The Great Divide."

At any rate, the play affords much food for thought, and is not lightly to be put aside, simply because some of its aspects may not appeal to a delicate sense of what should or should not be shown on the stage.

Mr. Moody must have known this when he was writing the play, and it is not at all improbable that he felt much as did the jury in the old story. The judge had instructed the jury that it was to be the judge of the facts, while the court would be the judge of the law.

When the verdict was handed the court was astonished at the findings, and expressed himself very plainly. "I thought I told you that the court would be the judge of the law," he thundered at the jury. "So you did, judge," responded the foreman. "So you did, and we considered that point, too."

The brutality of the charging was the first act of "The Great Divide" is utterly abhorrent, especially when contrasted with the opening scene, but it was that very contrast that the author aimed at and which the producer has sought to emphasize.

All the way through, the action of "The Great Divide" is really a study in the contrast between the two worlds, until the point of convergence is reached, just as the last curtain goes down, showing Ruth in the arms of Stephen, husband and wife finally united and no longer strangers. It deals with fundamentals, and not with the superficial refinements of society.

It has phases that are repugnant in the extreme, but it also has a thought that is worth while considering.

Under what conditions and sustained by what elements is a woman's love for a man born and nurtured? Who can tell? In a current magazine the writer of a really beautiful love story asks who of all that have ever watched through the night can catch the moment of the dawn? Or who knows the time the touch of color and perfume ceases to be a bud and becomes a rose?

There are three things which are too wonderful for me, you four which I know not: The way of an eagle in the air; the way of a serpent upon a rock; the way of a ship in the midst of the sea; and the way of a man with a maid.

Even Solomon did not try to answer the questions. With all his wisdom and all his experience, and that is reputed to have been some, he passed along the question to those who would come after him.

The way of the eagle in the air is no longer so much of a mystery as it was at that time. The modern aviator is knocking at the inner door of the secret, having forced his way into the vestibule. The way of the ship in the midst of the sea is plain, and easily determined, so is the way of the serpent upon the rock. But who can tell the way of a man with a maid?

That we call love for want of a better word is as far from analysis now as it ever was. It is an impelling force in the affairs of man, and this includes woman, as it was in the beginning, is now and ever shall be, world without end. And that this force should be measured, and weighed, and reduced to its molecular nakedness is not altogether desirable.

The lover, "sighing like a furnace," has his head full of thoughts that revolve around the only woman in the world, does not ask himself why he loves her; he is content to know that he does. While she, some time or another she will let him take her into his arms, and as she lays her head close to his breast, resigning body and soul into his keeping, she never gives a thought to any phase of the question other than she loves and is beloved. "All my life, and eons and eons before," answers Ruth Jordan to Dr. Wyngate Newberry when he demands to be told how long she

had not died in preference to living under such conditions. And this view has been upheld. The course she did pursue has also been upheld, and the reasonableness of the outcome is sustained by any amount of argument.

But the question is not disposed of, not yet, and the commentators as a rule leave the fourth of King Solomon's list of things he understood not just where he did.

One of the speeches in "The Wolf," the Eugene Walter's play coming to the Boyd this evening, has a bearing on this. William Courtney as the French-Canadian Jules Beaubien tells of his love for Hilda McTavish (portrayed by Frances Ring). The innocent girl of the woods does not know what love is, but she experiences what she terms "the great desire." Jules then speaks to her as follows:

"Love is the great desire, and all that live have it. In the spring, when the snow melts and the ice crashes down the river, when the pink flowers of the forest peep from underneath the snowdrifts, then the world is full of love. The ducks and the geese are noisy in the romances. The he wolf kills night and day to feed the mother of his cub. The bull mooseth in the pride of his fatherhood. The robin wanches his bright-eyed mate on the next branch, waiting for those three eggs to bring raw life into the world. And all this, Hilda, is the love God wanted me to have. But it is not so, Hilda. Some men some time have a great desire in their hearts, but it is not always good nor pure."

"Hilda, I have had the great desire like all men. I have not always been good, but having been bad, I have learned much, and now I always wish to be good. Love comes to a man in his loneliness and tears at his heart like the fangs of a wolf. I have been in the north, when at noon the red rim of a distant sun is the only message from the warmth and glow of the distant southland. And then, in the cold and loneliness, the great desire has come upon me. I loved, but somewhere, I knew my male was waiting, and I'd cuddle up among my dogs and sleep peacefully."

During his stay in Omaha Henry Miller responded quite readily to the inquisitorial reporters who visited him, and discussed his future plans in some detail. Mr. Miller will stay aside for a while the joys of acting and devote himself entirely to the cares of management and production for the next few months. He has four plays in hand which he hopes to bring out during the next few months, and then, with the ones he has already under way, will keep him quite busy. His chief interest just at this moment is "The Servant in the House," which is enjoying a remarkably successful season in Chicago. It will be sent out for a short tour. Omaha will get to see it about the first of the year. A play he tried out while in San Francisco, "Mater," will be given a chance, and he has another by William Vaughn Moody, "The Faith Doctor," to get into shape for the public. These plays have no part for him, and neither have plays by Percy Mackaye and Haddon Chambers he has in hand. He is awaiting Miss Anglin's return from Australia before definitely deciding on several things, among them a visit to England with "The Great Divide."

Mr. Miller spoke most hopefully of the outlook for the theater in this country, accepting the success of the intellectual drama, as an evidence that the American public will pay to see the better class of plays. He still holds that the theater must first of all be a theater, and that mere entertainment is not the end nor all that is required.

COMBINATION OF MUSIC HALLS Oswald Stoll, who controls Twenty-nine, about to Take Fifty More.

LONDON, Aug. 19.-(Special Correspondence.)-Within a few weeks, if present plans mature, there will be a gigantic amalgamation of English music halls under the captaincy of Oswald Stoll and the

Moss Empire. The importance of this combination has been conveyed to the American reader by likening it to the agreements of late years between the warring factions in the vaudeville world of the United States. Inevitably it will have the same results. To the American vaudeville artist it is interesting and welcome because it will result in a concentration of the booking business and the consequent possibility of booking for long routes, even as long as two years solid in almost as few minutes. But should it also result—and it is almost sure to do so—in the death of competition among managers and the reduction of salaries to artists it will not be the unmix blessing that the several managers interested would have us believe. Of late years the salaries of performers, and especially of "stars" able to dictate terms, have gone up amazingly in England, and it is presumed that the first business of the proposed combination will be the letting of wind out of these inflations.

Incidentally the high prices now paid in the United States to artists and the constant demand there for English artists of the better class by such managers as Percy Williams and E. F. Proctor have had a whole lot to do with the fattening of the English artists' Saturday evening envelopes. Every London manager of importance has been busily engaged for several years in keeping such artists as George Robey, Little Tich, Marie Lloyd and Wiltie Bard in England at an price with varying success, and the "stars" have taken advantage of the state of affairs. The result is that they are drawing from £50 to £75 a week for one performance a day and have been appearing at three and sometimes four houses a night, a thing unknown and unpermitted in the United States, where the basis of a contract between manager and artist is the exclusive services of the performer.

The new arrangements will throw something like seventy-eight theaters in London and the provinces under the control of Stoll and his associates. The Moss Empire, of which he is the managing director, and the gilding genius, already holds sway over twenty-nine, including the Hippodrome and the big Coliseum in London. The augmented string of houses will be managed from the Moss headquarters in London and it is possible that some of them will be grouped out entirely in cities where competition has been most ruinous.

If I were writing for an English public I would receive scores of protesting letters if I were to assert that the enormous success of the Palace Theater of Varieties in London marked a real triumph for American vaudeville. Yet such is nevertheless the fact, for the most successful of London vaudeville houses is based on American lines and run with American ideas. Under the management of Alfred Butt it has served up to a waiting English public the class of entertainment with which the best American vaudeville houses in the larger American cities have been identified, adapted, of course, to English needs and tastes. No one will deny the ability of Mr. Butt, but the fact remains that his inspiration is to be found on your side of the water.

The Palace has declared a dividend of 20 per cent, but that fact is not so remarkable as the circumstance that the annual report shows a weekly profit of almost \$5,000. It means that almost every seat in the big theater, which has a seating capacity of almost 1,200 has been occupied at every performance. For the past 6 months, of course, its big business can be traced to the presence in the bill of Maude Allan, the American dancer, but the policy of the house has always been to present a strong bill regardless of cost and such American performers as Marie Dressler, R. G. Knowles and Anna Held have alternated with English and French favorites like Albert Chevalier, Gus Glen, Lottie Collins, Yvette Guilbert, Arthur

Roberts, Ada Reeve and Ruth Vincent. During the coming engagement of Maude Allan at the Adelphi, there being no parts in his opening plays for Miss N. de Silva, his talented and dainty wife, she will be seen, during the second week, in a one-act play, "The House of Pierre," which is from the joint pen of Kate Jordan and Julie Opp, the latter of whom is, of course, the wife of William Faversham. The English-born but American-bred actor and his wife, with their two children, are living the country life far from the theater and the Rialto in an obscure corner of Surrey, where Miss Opp put the finishing touches to her dramatic effort.

Maude Adams is staying quietly with friends in Berkshire. The American actress is very anxious to remain unobscured as her health is not of the best, and there is no doubt but that she would be lionized were her presence generally known. The holiday season has brought an exchange of "Peter Pan," between England and the United States for Pauline Chase, who is identified with the Barrie character over here, is spending a few weeks on your side of the water. I have often wondered what Miss Chase's thoughts must be in her native country, for she left it an obscure chorus girl with only a brief spell of notoriety as a "Pyjama Girl" in "The Liberty Bells," to look back into, and she has worked her way over here into a position of a "starling of the gods." The delia, including J. M. Barrie, whose special protegee she is, and Charles Frohman, who appears to have no end to confidence in her ability—or her drawing powers in which is it? JOHN AYA CARPENTER.

COMING EVENTS. Tonight at the Boyd theater the Messrs Shubert will present an all-star cast in the romantic drama "The Wolf," by Eugene Walter, author of "Paid in Full," both of which plays have met with phenomenal success within the last few months. The engagement is for four days with a matinee on Wednesday. In the presenting company will be seen William Courtney as Jules Beaubien, Frances Ring as Hilda McTavish, Walter Hale as William MacDonal, Thomas Findlay as Andrew MacTavish, Sheridan Block as Battiste and William Rosell as George Huntley. Mr. Walter has written the play in robust style. It is a story of the Hudson bay fur country and of the primal, eternal struggle between man for his personal attainment are set in opposition, but there is nothing hackneyed. The men are not of the familiar stage type, nor are the scenes of a mechanical order. Its story is:

The father of Hilda McTavish is a Scotchman, whose narrowness of mind drives his wife into the world. "The child, Hilda, is left an orphan," says MacDonal, a handsome engineer, appears he covets the simple girl and engages old MacTavish in a plot to lure Hilda the way her mother had gone. MacDonal is not a villain for the "gods." However, and leads of violence he leaves her to her fate. MacDonal had been married and was a gay blade on the White Way, a real courtier, a real lover. Hilda, the critic comes. The girl spurns the brutal grasp of the engineer. MacTavish, enraged, declares he will crush her life out with his bare hands. The French-Canadian intervenes, strikes MacDonal with his fist. The engineer attempts to draw his revolver, but Battiste has him covered with a shotgun in the cabin window. At this point the second act closes and one may imagine easily that the interest has increased all along.

Immortal as he is, MacDonal is fearless and persistent. He takes to the path and comes upon Jules. He fires the shot, but his shot does not go home. Then the two engage in the most realistic and fiercest hand-to-hand duel ever seen on any stage.

(Continued on Page Seven.)