

Gossip About Plays, Players and Playhouses

IN inconsequential week at the Omaha theaters. At the Boyd only a slight attraction, and that on its second visit, left much to be desired, while the Krug offered little out of the very ordinary, and the Orpheum had a bill of moderate dimensions and interest. The Burwood company was away on a visit to some of the outlying towns, and the theater was given over to a picture show that did not excite any special wonder. Thus the week was about as dreary as one could wish. But better things are coming. This week ought to be of unusual interest. First of all, Mme. Nazimova is coming to the Boyd to do two plays and a comedy. This is the first incursion of this wonderful woman into the great country that lies on this side of Jersey City, and Omaha has some reason to feel proud of being included in the itinerary, which only means a score of the more important towns. Nazimova is said to be the leading actress of the world today; maybe she is, but it is certain she does some things as no other actress does, and the storm as to whether she is an actress or a mad has raged quite vigorously for many months. She played two seasons in New York, and the people of that village are sharply divided, while her engagement at Chicago during the present fall left much the same dispute. But, actress or mad, Nazimova has made for herself a place in the world of the theater, and her first appearance in Omaha is sure to be a field night. She will play on Thursday evening "A Doll's House," on Friday evening "Hedda Gabler," at a matinee on Saturday again "A Doll's House" and on Saturday night "Comptesse Coquette."

The Burwood company will return from its tour and will reopen the theater this afternoon with a production of Oscar Wilde's "Salome." Great preparations have been made for this and unusual efforts are expected from each of the players in the cast. The company played "The Devil" on the road and was rewarded by tremendous business at each town. At St. Joseph, where the company appeared at the Auditorium, more than 2,000 people were present at the opening performance. The presence of the city prizes the company very liberally as have the Omaha papers. One of the pleasant features of the first performance at St. Joseph was the reception accorded William Grew, who was once leading man in a stock company down there. When he made his first appearance on Thursday evening he was given such a welcome as made him understand that St. Joe folks had not forgotten him. The critics also gave him most complimentary notices on his work. All of which merely emphasizes what The Bee has said several times about the importance of the present stock company at the Burwood from an acting standpoint.

MISS MARIE GEORGE MAY RETURN

Popular American, Now One of London's Idols, Longs for Native Land.

LONDON, Nov. 25.—"I thought everybody in the United States had forgotten me long before this," declared Marie George when I entered her dressing room at the Drury Lane theater a couple of nights ago. "Do you think they have?" she added apprehensively, thereby demonstrating that she was not so sure of it as her first remark would lead one to believe. I assured her that many playgoers on your side of the Atlantic still had a warm spot in their hearts for her, and thereby cleared the way for the real object of my visit—to learn some particulars of her coming return to her native land. "Yes, I am going back to good old America," she said. "How soon? Well, that is hard to say. I came very near going this year, but the musical comedy in which I was intended to present me in New York did not look strong enough for me, and I was afraid. At the present time, although I have not yet signed any papers and have not yet seen the revised musical comedy, I believe everything will be all right and that I will leave for the United States next spring, after the pantomime season at the Drury Lane draws to a close. I will probably go over under the management of Joseph Brooks in a play called 'Victorians,' of which Victor Herbert is the composer and George H. White the author. That looks like a pretty good combination, does it not?"

"Do you know, I am awfully nervous about this return to my own country. I do not want to go unless I can go in the strongest kind of a play, in a part that will give me the opportunity of a lifetime. I was very much disappointed in my part in 'The Strollers,' which, as you know, was the last thing I appeared in in the United States. I really had the wrong part and I do not want to make the same mistake this time. In England, I have had a fixed place. I made a big hit in my first appearance and the people have taken me to their hearts ever since. Both inside and outside the theater I have been treated with the greatest kindness and naturally it is hard for me to leave. But from a safe harbor to sail unknown theatrical waters. But I am going to do it because I am still an American through and through and am anxious to please my own people."

Marie George is really the pet of Old Drury and it is her own fault if she is not spoiled. I looked about the big dressing room in which we were sitting and remarked on its luxurious fittings, the easy chairs, and the big open fire that robbed the chill from the November fog that penetrated even back stage. "You won't get a dressing room like this in the United States," I said. "I know I won't," Miss George answered with a sigh. "But then, you know, we have almost unlimited room here. The cast of 'The Marriages of Mayfair,' which we are now playing, does not number more than thirty people from principals to superns, while in pantomime time more than a thousand are engaged back of the stage. I don't care how homeless my dressing room in the United States is if I can be sure of a warm welcome from the people on the other side of the footlights."

I discovered among other things that Marie George's horizon was not bounded by musical comedy. I had, before my interview with her a vague idea that her part in 'The Marriages of Mayfair'—that of the villainess—had been assumed by her somewhat as a "filler" to occupy her time until the pantomime season rolled around. I learned that I was a long way from the mark. "Do you talk," she said toward the end of our talk, "that my present part is a big step toward the realization of my ambition? I really want to get out of musical comedy despite the fact that I have been so successful in it. It would be one of the happiest moments of my life if I could work under a master like Belasco. I wonder if I will ever get the chance."

John Powell tried a new American suite, of his own composing, on an English audience for the first time in his piano recital this week, and the occasion proved to have considerable significance, for it is doubtful if such characteristically American music has ever been provided before in a serious composition, for the piano. The suite is entitled, "At the Fair," and the

movement are, "The Merry-Go-Round," "The Hoochee-Coochee Dance," "The Circus Beauty," "The Snake Charmer," "The Clowns" and "The Banjo Players." Subjects that might well prove alarming to a dignified, not to say solemn gathering with minds attuned to Bach, Beethoven and Brahms. In "The Hoochee-Coochee Dance," Powell has been bold enough to employ the familiar and rather disreputable melody usually connected with this peculiar form of entertainment; but he develops it on thorough musicianly lines into something charming and worthy of thoughtful attention. Familiar, homely movements appear in some of the other movements, too, but treated with dignity as well as a sense of humor. The composition makes no pretense of being profound, but it is never cheap, and it is uncommonly fresh and interesting. And it is more genuinely American than anything Powell has ever written. His search for American music. Perhaps this young southern pianist and composer has had an idea that will be looked upon as memorable some day. The audience appeared to be hugely pleased with the new work and most of the London critics took kindly to it, too.

Fay Davis has returned to London from your side of the Atlantic and has been immediately snapped up by Lewis Waller for his coming production of "Henry V." She is to play the part of Chorus and a special feature of the production is the appearance of the James K. Hackett of England. Miss Davis will deliver her lines, accompanied by music, before the opening of each act and in front of the curtain. At some later time Fay Davis may be seen in London in "Iris," which she believes has excellent chances of success if revived. She and her husband, Gerald Lawrence, who have numbered among the long list of English actresses and actors, who have managerial aspirations and should the opportune moment come along will embark upon a season of Shakespeare at one of the west end theaters.

The Industrious Somerset Maugham author of "Jack Straw" and "Lady Frederick," has just delivered to Charles Frohman, who, lucky man, has secured a corner on his output as a playwright, a new three-act light comedy. It is called "Penelope" and has been written especially for Marie Tempest, who is now appearing in "Mrs. Dot," also written by Maugham and which you are yet to see. I have an idea that Charles Frohman, who controls the American rights of "Mrs. Dot," thinks Marie Tempest has just about made the character her own, and that the play will be saved for her use when, a year hence, if nothing interferes, she will try her luck in the United States again. Incidentally she has just renewed the terms of a five-year contract with Frohman, which had run out. JOHN A. CARPENTER.

At the Omahas Theaters.

Pantomime is one of the chief tricks in the box of the Latin born player, American and English actors may acquire it, but it is a native in the French, the German or the Italian. The Russian actor, being of the combined spirit of all of these, has it to perfection. This has been noted wherever Madame Nazimova has appeared. She is perfect in her pantomime, some times she plays scenes of several minutes' duration without speaking a word. She knows the value of motion to do more than the spoken word. To see her in the characters of Hedda or Nina in two of her plays is to see pantomime in perfection, it is said. Those who watch her cannot fail to be interested in the motions of the delicate ever-moving fingers, the swaying body, the eyes, often restlessly moving about the arm of her chair. Each gesture she uses means something.

Madame Nazimova, yet under 30 years of age, has crowded into her stage experience years of study and work. At the beginning of her career she was a violinist and played first fiddle in the orchestra of her home conservatory. Later she went to the Conservatory of the Stage at Moscow, and studied for three years before she went on the stage. During this long course she studied pantomime and declamation, dancing and expression. All her natural aptitude for using her hands and body to express emotions was developed and aided by these means. After going on the stage she played in many countries and many roles, and in all of them she used her pantomime ability.

One of the strangest characteristics of this famous Russian actress is her ability to apparently change her stature. As Nora, in "A Doll's House," Nazimova is the restless, romping girl and seems almost a child. As Hedda, in "Hedda Gabler," Nazimova is the tall, swaying woman, apparently without bone in her body. This character is one to which she gives almost a serpentine aspect. Standing, in some of her scenes, with her tall figure draped in the peculiarly unique gowns she has herself designed for this role, the odd effect of the clinging, folding drapery is both engaging and pleasing at the same time. Sitting in one of the chairs, which seem to lend themselves to her figure, as indeed they were selected to do, Madame Nazimova is a succession of supple curves. No dress has attracted more attention on the stage than the tight-fitting black gowns she wears as Hedda, and no pictures draw the eye so quickly as the Hedda group posed by Madame to show some of this then woman's peculiarities.

In only one of her roles does Madame Nazimova develop this oddity of outline, for as Nora she dresses and acts as a simple young girl; as Hedda, in "The Master Builder," she is the rather rough country-bred girl without many deeply feminine traits; as Lona, in "The Comet," she is the tall and stately actress, and as Nina, in "Comptesse Coquette," she is again the woman of society, graceful and natural in her pose. It is in "Hedda Gabler" that the serpentine pose is maintained only.

Madame Nazimova will be seen at the Boyd theater on Thursday, Friday and Saturday evenings of this week, and at a matinee on Saturday. On Thursday evening she will play Nora in "A Doll's House," on Friday evening she will play Hedda in "Hedda Gabler," at the Saturday matinee "A Doll's House" will be repeated, and Saturday evening Mme. Nazimova will be seen as Nina in "Comptesse Coquette."

Burton Holmes, actor-trotter, author and lecturer, in speaking of the success of his illustrated Travelogues in London, relates an amusing incident which illustrates one of the many difficulties which confront an American manager when making his first attempt upon the strongholds of the London public. "Up to the time of our first London appearance," says Mr. Holmes, "all illustrated lectures were known there as lantern shows and were looked down upon as superior and tiresome lectures by nearly every refined Englishman. My manager, Louis Francis Brown, feeling that we had something new and different to offer, immediately carried the war into the en-

emy's camp by instituting a campaign of advertising such as had never been seen in London since the days of the earlier Sousa invasion. He engaged Queen's hall, which in local importance ranks with Carnegie hall, New York, Symphony hall, Boston, and the Auditorium in Chicago, for ten days of lectures. He engaged the manager of that dignified abode of the muses by requesting permission to erect a large electric sign at right angles to its imposing facade. As this was an idea which no one had heretofore had the temerity to harbor, the manager said he must refer it to his managing director. After a day or two, Mr. Brown asked for his answer. He was told that as it was something quite unexpected, you know, the matter had been held over for a special meeting of the entire board of directors. Other few days elapsed and again Mr. Brown asked for his answer to this unheard-of request. This time he got it, and it is the first and last time that I have ever known Mr. Brown to be at a loss for an answer. He was, I am afraid, sorry, don't you know, but one of our principal stockholders on the board, a rather conservative old chap, objects most keenly to the electric sign, you know, because he says he is afraid it will make the hall too awfully conspicuous as a sign."

The next Burton Holmes' lecture will be given at the Boyd theater Sunday and Monday, December 13 and 14, is the first in a cycle of plays by a newly discovered American dramatist. Two other plays are to follow in succession, each one dealing with another step in a certain great evolution. In the first she is the mistress of the art conceals art."—Louis F. DeFoe, N. Y. World. "Madame Nazimova in 'A Doll's House' wins a triumph, she holds you in a vice-like grip."—Allan Dale. "I can recall no such illuminations of the role (Nora) as Nazimova presents."—Adolph Klauber, N. Y. Times. "A great performance; for the first time Hedda stood before us in flesh and blood."—Acton Davies, N. Y. Journal.

Williams and Walker, those real king pins of song and laughter, who open at the Boyd December 17 for three days and a matinee in their latest musical success entitled, "Bandanna Land," write all their own songs, practically and originate all the "business" of their specialties, and though they are universally copied, Williams and Walker are so imitatively funny in their performance, that in spite of the many clever imitators, the popularity of these original entertainers continues to grow. "There is that elusive 'something' about their work no one can take from them. 'Bandanna Land,' is said to stand out as their greatest triumph, as was proven by their recent four month's 'run' in the Majestic theater, New York City. It is replete with inspiring music, good, wholesome, clean comedy, gorgeous costumes and magnificent scenery."

"Salome," the poetic tragedy by Oscar Wilde, will be presented at the Burwood theater for the week starting this afternoon. It was under Stage Director Bacon's direction that this play was produced in San Francisco—that being the initial American production. Other "Salomes" had, however, been given the public—Julia Marlowe appearing as Salome in "The Holy City," but it is but a mere bit. Mr. Bacon and the Colonial Stock company in San Francisco played this dramatic poem for four consecutive weeks, and it was a favorite even in San Francisco. A dramatic version of "Salome" was produced last season at the Bush Temple theater in Chicago, in which Mr. Ingraham, now of the Burwood Stock company, played the Tetrach, the same part he will present in the coming week's production.

Omaha is to see the original Wilde play, weird and terrible, yet fascinating in its beauty. The costumes are the richest and most costly ever used in the presentation of a play by a stock company in Omaha. Miss Elliott, who is to play Salome, will wear a costume of exceeding beauty, she having sent to New York for it, especially for this production. The "Salome" of "Salome" are intensely dramatic, and the language is not surpassed in beauty by that of any play ever written. "Salome" has been discussed as to its good points and its bad points all over the country for many years. Some, who are prejudiced, would condemn it without even a reading or a hearing, simply because someone else has taken the same stand; others, who took the pains to dissect this great work of the erratic Oscar Wilde, found in it much to commend, and although at one time the book "Salome" was barred from the shelves in various public libraries, it is now accepted as a standard work, and where the supply of books is limited, it is indeed hard to secure a copy, as it is being very widely read. The much-talked-of "Salome dance," known as the "Dance of the Seven Veils," will be executed by Miss Elliott in a most pleasing and artistic manner. There will be matinees today, Tuesday, Thursday and Saturday.

Stetson's mammoth double production of "Uncle Tom's Cabin" will appear at the Krug theater for four days, starting with matinee today. Notwithstanding the frequent production of this play, it is never produced by other companies, as it is Stetson's. Manager Kibble has brought together all the requisites that go to make up a really great production.

For three days, starting Thursday, "Faust" will be the attraction at the Krug theater. "Faust" is too well known here to go into details, suffice to say that it contains a large measure of moral philosophy, both in the actual words of the players and in the grand ensemble of its weird lights and shadows, its comedies and tragedies. It has been aptly characterized when it is said that it is "better than a sermon."

Miss Violet Black will present "In the Subway" as the headline in the new bill of advanced vaudeville beginning at the Orpheum this afternoon. Miss Black is accompanied by four companion entertainers. A large stage setting is carried for the comedy, "Ben Welch and 'General' Edward Lavine are vaudeville favorites. Mr. Welch has strengthened his Hebrew and Italian characterizations. Mr. Lavine has his juggling act with a mimic battle-field for a setting. He is one of the funny men of vaudeville. He adds original eccentricities to clever juggling. Fred and Adelle Astaire are Omaha young people, who make their local professional debut as "The Astaires." These young entertainers received their training here. Three years ago they went east and received successful engagements. They have a singing and dancing act. Harry Foy and Florence Clark present Will M. Cressy's funny skit, "The Spring of Youth." This sketch succeeds in its mission, namely, to evoke hearty laughs from gallery to frontiers. The Trappells are three young women, one

continued on Page 12

BOYD'S THEATER BURTON HOLMES COLORED VIEWS Travelogues MOTION PICTURES WRIGHT KRAMER WEDNESDAY LONDON EVENING AT 8:15 SEATS 25c TO \$1.00 AT BOX OFFICE

MADAME NAZIMOVA IN HER REPERTOIRE OF Thursday Evening: Ibsen's "A Doll's House" Friday Evening: Ibsen's "Hedda Gabler" Saturday Matinee: Ibsen's "A Doll's House" Saturday Evening: ROBERTO BROCCO'S COMTESSE COQUETTE

SUNDAY AND MONDAY, DEC. 13 AND 14

The Players of Messrs. Martin & Emery Presenting a Drama of Daring Truths. The Revelation From the Pen of Mr. Henry Knott Dealing With the Great Problems of Humanity In a Most Startling, Yet Simple and Honest Way. A Cast Headed by Mary Shaw PRICES 25c TO \$1.50. COMING - WILLIAMS AND WALKER.

BURWOOD PHONES - Bell, Doug. 1506 Ind. A-1506 AT HOME! AFTER A TRIUMPHANT TOUR OF NEBRASKA, IN "THE DEVIL" TWICE TODAY AND ALL WEEK Mats. Tuos., Thurs., Sat. FIRST TIME IN OMAHA OF THE ORIGINAL VERSION OF OSCAR WILDE'S WEIRD, TERRIBLE, YET FASCINATING POEM "SALOME" (Do not confuse this play with "Salome Jane," played in Omaha last summer.) YOU WILL COME TO CONDEMN; YOU WILL LEAVE SINGING ITS PRAISES. NO ADVANCE IN PRICES FOR HIS EXTRAORDINARY ATTRACTION

Orpheum ADVANCED VAUDEVILLE MATINEE DAILY, 2:15. EVERY NIGHT, 8:15. Week Starting Matinee Today Miss Violet Black And her players in Edgar Allen Poe's one-act comedy, "In the Subway." First American Tour of The Trappell Family Including Europe's Leading Lady Gymnast. The Favorite Character Comedian BEN WELCH In His Original and Much Imitated Italian and Hebrew Characters. HARRY FOY and FLO CLARK In "The Spring of Youth." The Omaha Vaudevillians who delighted the east back to entertain their home folks. FRED and ADELE THE ASTAIRES Juvenile Singing and Dancing Artists. DICK LYNCH "Fun in Rhyme, Rhythm and Farody." "GENERAL" EDWARD LAVINE "The Man Who Has Soldered All His Life." KINODROME Always the newest in Motion Pictures PRICES-10c, 25c, 50c. TWENTIETH CENTURY FARMER The Advertiser's Result-Getter.

KRUG THEATER 15c-25c-50c-75c Matinee Today 10c-25c-50c 4 Days Starting Today Matinee Today GEO. P. STETSON'S BIG DOUBLE SPECTACULAR Uncle Tom's Cabin A \$25,000 PRODUCTION Under the Management of Mr. Kibble THE BARNUM OF THEM ALL 3 Days Starting Thurs., Dec. 10 PORTER J. WHITE'S Elaborate and Spectacularly Sumptuous Renewal of FAUST with MISS OLGA VERNE as MARGUERITE COMING - "STRONGHEART" Chicago Film Exchange America's Foremost Film Renters 547 to 550 Broadway Bldg., Omaha. See our pictures at the CameraPhone Theater, Douglas and 14th Sts., Nebraska's best picture show. Talking Animated Pictures DR. EMIL G. HIRSCH of Chicago, will lecture at Temple Israel, 29th Ave. & Jackson St. Tuesday, Dec. 8, at 8 p. m. -subject- "JEW AND AMERICAN" Tickets for sale at Mandelberg's, Megreth's, Owl Drug Co.; Sherman & McConnell's - Admission \$1 (One Dollar.)

The BEE BILL of the PLAYS THIS WEEK'S ATTRACTIONS Boyd's Theater Mrs. Nazimova "The Revelation" Krug Theater "Uncle Tom's Cabin" "Faust" Burwood Theater "Salome" Orpheum Theater "Vaudeville" Palm Theater "Moving Pictures" CameraPhone "Talking Pictures"

Free Concerts The Musically Inclined Public are cordially invited to pay us a visit any afternoon and enjoy our Piano Player Concerts. No charge is made and you can well spend an hour with us when down town on a shopping trip. SCHMOLLER & MUELLER PIANO CO. 1311-13 Farnam St.

J. L. BRANDEIS & SONS Hair Dressing Dept. - Second Floor. Hair Dressing and Marcel Waving 50c Shampooing and Electric Vibrator 50c Manicuring for ladies and gentlemen 50c All kinds of hair goods at lowest prices. Appointments made by phone. A WANT-AD IN THE BEE Will Get ANYTHING FOR ANYBODY Why heat up your coal range just to heat water, when a gas heater will give you enough hot water for a bath in a few minutes. We sell them.

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Our "Christmas-Chimes" are 10 inches high and made of fine nickel-plated metal and are so constructed that when the candles are lighted the Turbine goes around and the Bells begin to play. The effect is something wonderful, adding immensely to the solemnity of Christmas, and young and old feel a thrill of joy and surprise when entering into the presence of a lighted Christmas Tree beholding the silver-like Angels, while sweet music sounds through the room, heralding the birth of Christ.

Our "Christmas-Chimes" can also stand by themselves, so that parties who do not desire to go to the trouble of fixing up a Christmas Tree can place one or more on a table and arrange presents, flowers, etc., around them with the same wonderful effect. As our "Christmas-Chimes" are unbreakable they can be used the whole year round on many other occasions, as balls, parties, birthdays and other festivities, when they always will bring joy to the participants. We offer these beautiful "Christmas-Chimes" to our subscribers for only 50 cents. Out-of-town subscribers add 11 cents for postage and we will send them by mail. THE OMAHA BEE, 1702 Farnam Street, Omaha, Neb.

The Boyd Theater School of Acting A practical training school for the stage. Rehearsals and monthly criticism performances at Lyric Theater. Advanced students form school stock company. Professional experience while studying. ELLIAN FITCH, Director W. J. BURGESS, Manager

Miss Anna Bishop (Contralto) Teacher of Singing Studio-1724 Davenport Street. Telephone Douglas 53. THE MAJESTIC 1500 Dodge. OMAHA'S NEWEST AND BEST MOVING PICTURE THEATER. Opens today with entirely new management. Program changes twice a week. Pictures very best obtainable. Each Performance 40 minutes. Program beginning today 1. Tale of the Crusades (Historical). 2. Steamers of Copenhagen (Dramatic). 3. Hero at the Baring of Rome. 4. Her First Bike Ride (Comic). 5. The Countryman in Paris (Comic). Prices-Adults, 10c; Children, 5c. Theater open 12:30 to 10:30 P. M.

Jean P. Duffield TEACHER OF PIANO Studio-Suite 404-5 Boyd Theater Building. What Shall I Buy My Friend for Xmas? Something new of course. How would a genuine Navajo blanket, or one of our leather pillow covers do? We carry a full line of Leather Novelties at prices to suit all.

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