### THE OMAHA SUNDAY BEE: MARCH 7, 1909

# Gossip About Plays, Players and Playhouses



ing his engagement at the Boyd They hesitate to send out from New York actresses for our stage was over forever. theater the same difficulty that plays without a woman star at the head It was customary for managers to may and a suit of evening clothes. All or part must be met by all actors who of the company, and even here they prefer that the days of Helena Modjeska and of these may have to be purchased new undertake to present them- to supply this element of attraction to all Fanny Janauschek, her predecessor, had for shabbiness is a cardinal offence. It selves in classic roles. This is | their productions.

the opposition of pre-determined notions of The public will take to an unknown would conceive again such an idea as that the juventie is called on to appear in the how the part should be presented, more or personality more eagerly than it will to a of Maurice Grau, who once thought of first act in a suit of white fiannels, useful less firmly fixed in the minds of all who play that may not be known. While the baving Jane Hading learn English that garments for a sometimes needy actor. witness the performance. Especially is play is in reality more important than the she might fill the vacancy caused by the Nevertheless they're not costumes and he this true of "Hamist." So many great actor or the actress the presence of a star absence of a first-class emotional actress actors have presented this part with such at the head of a company helps greatly. widely varying illustration, especially of Ensemble, for instance, as represented by the details, and so many commentators a stock company, has no drawing power of again the fallibility of managerial judghave dwelt upon it at length and written its own to help out the play, whereas Miss into it much that does not appear on the Blacque Eyyees will increase the interest surface and a great deal that seems un- of the public in the play in which she is warranted, that the student of the drama the star-or the near star.

hesitates in confusion amidst the multitude This theory, as everybody acquainted of embodiments that have been given them, with the theater has known for several This, in effect, has reduced "Hamlet" to years, is responsible for the presence of which it is difficult to make the public the condition of a drama for the library the many fair incompetents at the heads listen to now, were then in their bloom, as a nobleman, and Rennold Cameron has tallier than for the stage, and whenever of various companies traveling through the and there was the entire school of French Mr. Moulan's old part of Marceline, the country and for the many tall young men plays of the kind that included "Article inventor of the meat sauce which figures Mr. Sothern, or any other great actor, essays the role he is merely pitting his with broad shoulders and good profiles who 47." "Adrienne Lecouvreur" and "Alixe." personal judgment against that of a ma- have suddenly become stars because there is supposed to lie in their personality someority, at least, of those who witness it. It is quite likely that within certain nebu- thing that appeals to the taste of the lous bounds "Hemiet" is capable of uni- public.

form presentation, but the general develop-

Personally-that is the overworked subment of the character depends to so large stantive that explains the making of many stan actress' personality than her success evening for two performances, the enan extent on the temperament and mental stars. Have all the types of American perbent of the actor that such succeeding personality been exhausted in the search for formance must necessarily amount almost stars? Have hig, black eyes, long necks, to a new conception of the role. red, hair, a tear in the voice, a bright

smile, white teeth, a reputation for exem-No one realizes this difficulty more fully. than does Mr. Sothern and he says, him- plary life-have all these pecufilarties begun soif, that he has seldom played the part to pall on the American public, until the twice alike Ics moods and attitudes seem managers believe that something exotic to continually shift and he is left per- is needed to create interests That may be petually in doubt as to just what expression one reason for the transplanting of actthould be given to its varying phases. So, reases from the foreign stage to make them if he attains any degree of success in the into stars instead of pursuing the home role, it is because of his personality. Mr. methods of manufacture that have been Sothern's efforts have been made in the in vogue for several seasons. direction of developing a natural Hamlet-

Alla Nazimovo showed the value of the one whose perplexity of mind can be in some measure grasped by the ordinary exotic note in an actress. Thus was the observer, devoid of subtlety, and without great novelty in her performance to the proceeding to any extremity of metaphysi- American public, which was not in the cal analysis. In this respect the creation is habit of seeing such art in control of so interesting and natural a temperament. somewhat unique and is altogether to the credit of the actor. It is this grace of Charles Frohman doubtless realized that sound common sense that has saved Mr. there is no actress more marked with this Sothern from mistakes that one whose mind quality of art than Mimi Aguglia. She had was less roundly developed might easily fall temperament enough to throw several fits in one act and come smiling before the into. If his Hamlet lacks in profundity, it gains because it is a Hamiet that can curtain while the audience sits with the be understood. For this much, thanks is sensation of having been in a hospital clinic. If Mimi Aguglia could thrill her due to Mr. Sothern. hearers as she did in a language they

His Richelieu is cast on more formal lines. He seldom departs from the tradi- could not understand she will supply all tions of the part, probably in this regard the temperament necessary when they are ompensating for his abandonment of the able to comprehend her. It is interesting to note that two of the traditions that surround the major role. He oreates the great French minister as a candidates for success in the vernacular are Italians, These are Mme, Aguglia and Mme. Olly, who is a native of Italy, al-

scholarly, dignified and patriotic old gen-tichnan, beneath whose hard surface of worldly wisdom and statecraft runs a current of warm sympathy for those about and a deep and abiding love those who are close to him. for This has always been the accepted view of the character as embodied in the Bulwer Lytton drama, and in preserving it, the actor has merely bowed to the canons of his craft. He is not to be censured for this, for in other ways he has undertaken enough that is new to keep appear before the American public. It will him busy and he will be easily excused be a translation of Leopold Kampf's "On for the conventionality of his Richelleu. the Eve," which has been adapted into

English by Martha Morton. She speaks Lord. Dundreary is merely a survival pathor than a revival. No other actor on and is studying as diligently as the two English now with slight trace of accent the American stage would undertake the others. part for obvious reasons. Yet it is pecu-Her adaptability in questions of language liarly fitting that the son of the man whose was shown two years ago when the Esper-Years ago. The role has no extrinsic value repertoive, Mr. Sothern is moved by a dedetermined that his development should not be solely in the direction of the classic, but has determined to keep himself in touch with the lighter phases of the stage so that his work will appeal to a more numerous public. The contrast between Handet and Dundreary, for example, is a sharp and in some ways harsh one. The two parts seem to be almost at opposite poles and yet the effort is justified. Grace George has again scored in a new play-Mr. husband by a little lact. The subterfuge ers that her husband has been compromresourceful, and instead of hurrying away to her lawyer she consults her chef. A dinner party is arranged to which are invited to widow and the several men with whom she has been flirting, and during the progress of the meal the husband is given an excellent chance to find out just where he stands with the widow, how shallow her pretensions are and how inferior she is to his wife. Before the meal is closed he is their volces for once. in a single chorus of work of a member of the reportorial staff . of the New York American.

name is so familiar because of the hold anto congress held its session in Dresden. American stage and her promised appearof a character to stand transfer to the make the fame and fortune of each. the part took on the public should again at whose Court theater she was the leading Messrs. Liebler & Co. have certainly done ance as Zaza is evidence of the line of their part in giving it an elaborate and bring to visual attention the eccentricities lady o take part inwork into which Mr. Frohman may put realistic production and have provided a and forperies of the quaint concelt that the performance given in honor of the conher. She is by no means the unskilled made our fathers and mothers and grand- greas and learned in six weeks the title peasant actress that some writics have fathers and grandmothers laugh so many role in "Iphigenia." come to believe or at all events to pro-Miss Reicher was brought here by Dr. claim. whatever, depending entirely on itself and Bhumfeld last year to act at his German She has never appeared perhaps on its creator for any interest that may flow theater. She soon decided that it was the the most conspicuous stages of the confrom it. The play, "Our American Cousin," | English stage that would give her the right tinental theaters, but that is no reflection is of interest merely as showing what sort | sort of opportunities here and not the Geron her natural ability. Her father was an of suff could get on the stage fifty years man, so she began to exercise her linguistic actor and her mother had been an amasgo and be accepted. In adding this to his talents on the English language. teur in Catania, where Mimi Aguglia was She made her first appearance abroad in born. She began to act at the age of 5 size to prevent humself from developing the role of Nora at the Deutsches theater and in this particular her life was not along narrow lines. His natural sift of in Berlin, where he father was a wellunlike that of her greater contemporary. expression is more for comedy than for known performer of Ibsen roles. She was Eleonora Duse, who traveled about for the serious work of the drama, and yet only 16 at that time, and her mother, Lena years as a child with her father's modest and matinee Wednesday of next week, is he has turned himself aside both from the Harf, was at the same, time the leading company. light comedy, in which he first became actress at the Lessing theater in Oldenburg. She played children's parts until she prominent, and from the romantic, in Her next success was at Leipsic, where was 12, then began to pine under the which to vex the brain. The authors which he gained even greater prominence, she created the leading part in Suderstrain of her dramatic efforts and took seem to have to have purposely avoided and undertaken the heavy work of the mann's dreary, "The Fires of St. John." to singing couplets in a music hall where this mistake, yet there is much more to classic. He did this after mature deliber. The next year she played in "Frou-Frou" at her father put her to avoid the strain of ation, proving himself to be a studious and the Hamburg Stadt theater. The following travelling and acting in the humble manscholarly actor, as well as ambitious; but season she was at Frankfort and afterward ner he and her, mother and their colleaswith the experience of many who have followed the engagements at the Dresden gues were compelled to do. At 17 she joined sone before to guide him he has wisely Court theater and with Dr. Baumfeld here. Signor Ferrau's company of Sicilian actors bigotry and is cleverly introduced. One of her popular performances in Ger- and three day's later played the same many used to be Salome, which she played part in "Malia" that introduced her to to the Herod of her father, which gave a New York audiences. domestic touch to the play that might even reconcile Philadelphia to it. Miss Retcher BAD SIDE OF THE ACTOR'S JOB has also played abroad the part in "On the Eve," in which she is to make her first Much Unpaid For Work and Many appearance here. Minor Expenses. NEW YORK, March &-In a newly im-Marietta Olly, who is now in the twenties, ported musical comedy the chief comedian looks like Mrs. Fiske and talks with some soliloquizes for a time on the advantages | Dick Carewe (to be played by Mr. Grew). of the same inclaiveness. Her voice plac- of a stage career and concludes: "Thompson Buchanan's "A ing would be the despair of any vocal "I've always thought I'd like to be an dramatic fiction-noble, unselfish and sac-Woman's Way." This comedy is described student. for she speaks by nature, with actor, but it must cut in on one's evenings rificing-willing to protect Phyllis from the as being "Divorcons" the other way round. every word formed on the edge of her frightfully." In this it is the wife who is given provoca- lower teeth, and it shoots into the air with That isn't the only disadvantage. Take tion for divorce, but who wins back her worderful distinctness. the question of rehearsals and go the a splendid background for the friendship At the Irving Place theater, to which round of half a dozen actors of the medio- of "The Trinity." These three men, his old adopted is not a nevel one, but its working Otto Well brought her. there is never a cre but necessary kind and listen to the school mates, have the hearts that never out presents elements of coinedy that prove word lost even though the listener stand hard luck stories. Any show means at greatly successful. When the wife discov- at the back of a theater supplied with least three weeks of rehearsing-in most rather tricky acoustid qualities. This sift cases very much more. ised in connection with a widow and di- is all the more remarkable in view of the For these weeks there is no pay and it vorce is suggested she proves herself more fact that she began her career as a ballet may be that after the four, six or eight dancer and pantomimist. weeks of unpaid work the production will Mme. Olly is studying parts at the very fail in a week, fail perhaps if the manaoutset, for she faels that by next October ger is untrustworthy, without salaries for she must know how to enunciate English even that week being forthcoming. distinctly, as she can acquire the compre- This fate doesn't always affect only the hension and facility needed in ordinary actors of lesser class. One of the best and "The Imp" will be protrayed by conversation soon enough. As soon as the known of American character actors, a George Fitch, a new comer, who has been Shuberts decide in what play she is to man who has had prominent parts in a star Mme. Olly will begin to learn the text number of successes, spent practically an ready to confess his error and renew his of that in order that her first New York entire winter in unpuid rehearsing some two allegiance. The current of the play turns audience may understand what she says, or three years ago. He appeared in four on the battle of wils between the two She could appear in Italian as well as successive productions, each elaborate, but women, Miss George playing the part of German, and is hoping that the accent each destined to a run of not more than the wife and Dorothy Tennant the part of she may speak with for a while shall be two weeks. If his salary were \$150 a week, the widow. The New York critics raise Italian and not German. he could not have earned much more than German is the tongue that it is most \$900 or \$750 for that season's work-and praise, not only for the drama, but for the difficult for American audiences to take there are fifty-two weeks of board to be star and her associates. The play is the seriously. Broken English served with bits paid in the actor's year as well as in thit of fractured German will not impress an of the humble persons who pay \$2 to watch audience that hears it from the line of a bim. beautiful woman or a serious actor, so Another young English actor who came THREE STARS FROM ABROAD Mme. Reicher and Mme. Olly are trying to this country some years ago rehearsed direction of Martin Beck, comes to the to rid themselves of any trace of accent. in one season some fourteen weeks with Orpheum for the week commencing with Bignora Aguglia need not have the same failure. He got something like three weeks act play adapted by Cosme Gordon Lennox. three plays, each of which was a complete a matinee today. "The Van Dyck," a one Now Getting Ready to Play in English. apprehension. Her great compatriot. Ade- pay for this winter. In addition he had from the French of Eugene Fournier Per NEW YORK, March 6 .- Theatrical mantaide Ristori, came here to act in the the extra good luck to see a play of his inque, will be presented by Harrison Hunvernacular at the end of her career and own, in which, however, he did not apagers are imitative, and maybe for that was not understood by one person out of pear, open in Monday and close in Wedreason there is to be a fresh supply of fortign actreases for the American stage. ten who gathered to hear her, and there needay of the same week. The success of Alla Nazimova and Bertha were not many of them at that. The In fact an actor getting, say, 50 a week, Kalich may explain the present industry Italian accent in. like the French and which seems a good salary to the clerk of Mariotia Oily, Hedwig Reicher and Mimi Polish, much more musical to American at \$5 a week, counts himself very lucky Aguglia in acquiring the English language. ears than German. Signors Aguglia will if he works forty weeks a year. Indeed if The three are next year to be put forward therefore have the advantage of not having he works thirty he is well off and the \$50 Birth of a Pearl," "She in the Fire of to struggis against a language that falls shrivels when it is spread over a year. Or there may be another reason why in accents on the cars of American audi-Ciothes are another problem. The genthese redruits from the foreign stage have ences with a tendency to make them laugh eral custom of the business is that the to far surpass anything herebefore attemptbeen brought into the field of the Ameri- rather than weep. manager shall provide only costumes; that ed. those of Loie Fuller. Merina's Canine can sisterbood. Managers believe that stars It was a managerial belief only a few is, anything that is not modern dress. Actors, are to present the Dutch-Chinese

though she has always acted in German.

Hedwig Reicher, on the other hand, is a

thorough German in training and appear-

ance. The services of those three recruits

are equally divided among the managers.

Mimi Aguglia goes to Charles Frohman,

Reicher to Henry Harris.

Marietta Olly to the Shuberts and Hedwig

Miss Reicher is the only one of the three

who knows up to date in what she is to

come to an end, and that no manager one musical play produced not long age

here. But it only took the appearance of Alla Nazimova and Bertha Kulich to show COMING TO THE OMAHA THEATERS ments. And these actresses had not the advantage of their predecessors of a score

or more years ago. Then the school of the emotional French drama was in its bloom. "Camille" and "Frou-Frou." has succeeded Bobby Barry as Jonathan Mme. Nazimova has it to her credit that she was able to win out with Ibsen. Irving, Isabelle Winlocke and that Amerbut for the sest of this important talent it ican beauty chorus are still prominent. will be necessary to have plays written to in what has been declared to be one of order. There could be no more eloquent the best musical comedies of recent

in the threadbare repertoire which has so gagement closing Monday night. far introduced her to American audiences.

Signora Aguglia came into notice first on to Berlin in the interval, and her suc-cess in the peculiarly intense style of act-Wiggs of the Cabbage Patch" as a play membered with distinct widness. The in-

common, for a husiness suit, a frock coat lan's latest effort employee thirty animals must buy them himself.

What the Press Agent Promises to the

Public. The only changes which have been made in "A Knight for a Day" since it was last seen at the Boyd are likely to prove promises to be one of packed houses. decidedly for the better. Eugene Moulan

Joy, the nervy waiter, who masquerades The prominently in the merry play. Elsle Herbert, Gertrude Hutcheson, Eleanor tribute to the exotic charm of the Rus- years. It will return to the Boyd this production in every detail,

> "Mrs. Wiggs of the Cabbage Patch," a play which may be said to be a fit ex-

That delightful comedy-drama, "A Message From Mars." is the offering at the Krug theater for three days starting next Thursday night. The play is clean-cut ample of the simple life, lived humor- and beautiful in its simplicity. Its humor last autumn in London with the company ously, comes to the Boyd Tuesday, is of a refined quality, always pleasing, Sicilian players who were afterward Wednesday and Wednesday matines and dignified, yet vary funny. It is conceded to imported for the entertainment of New will be presented by a special cast direct be logical in its conclusion and at no point Yorkers by Charles Frohman. She moved from a most successful Australian ch- are either its characters or situations over

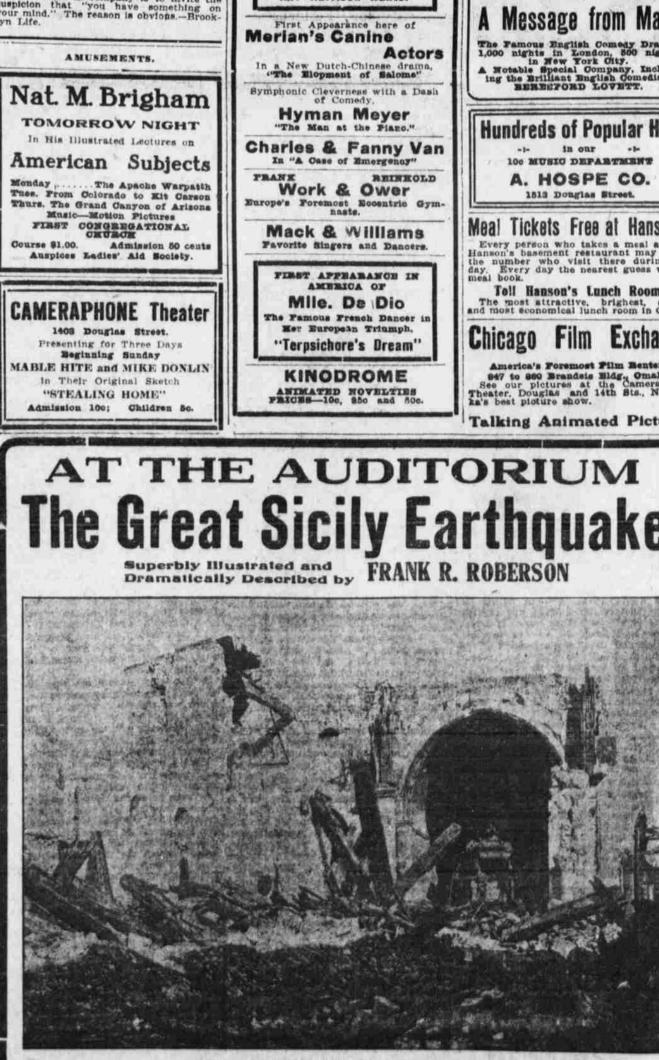
roduction of an inhabitant from the planet Mars is conceded to be something out o the ordinary. A notable special company, including the English comedian, Beresford Lovett, who is making his first American tour, will present this great comedy.

The Cameraphone thrater offers an un usual attraction in cameraphone taiking pictures for Sunday. It is none other than the debut appearance of the most popular comedienne and base ball player, Mable Hite and Mike Donlin, in their great musical comedy hit, "Stealing Home." The Cameraphone theater guarantees its program to be absolutely exclusive and tickets are sold to the public under this guarantee.

# ture.

### Silence. ountry. for a single day the foois would go mad. The wise would taik less thereafter.

ing that she represents was as great there | has sufficient heart inistest and a suf-





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AMUSEMENTS.

## Compliments of Mr. Wm. Winter HAS been some time

since anything from the pen of Mr. William Winter has been presented here, so just to show that the dean of American critics is still on the job and that his years have not in the least abated his ability or his zeal for what he thinks is right, this brief, but comprehensive, writing of his anent "This Woman and This Man," in which Carlotta Nillson tecently opened a metropolitan engage ment at the Maxine Elliott theater, is given:

siven: The quality of mercy would have to be very considerably strained be-fore intelligent judgment could com-mend or patience tolerate such a spectacle of folly and such a tissue of pratile and gabble as was divulged yesterday at the Maxine Elilott thea-ter, under the absurd title of "This Woman and This Man." where Miss Garletta Nillson, a clever woman, with a moral bee in her bonnet, began an engagement and was received with kindness by a much-enduring audi-ence. This new bore proceeds from the Caesast's All Gaul, is divided into three parts. Part first makes known that Norris Townsend, a long man with an active jaw and a blaring volce, has acqueed his father's gov-erness, and that the unfortunate woman is about to become a mother. Also it exhibits Townsend and his fuer as a pair of unmitigated black-guards, since they propose to send

is born and then arrange to have the child adopted, and so be quit of both. Still further it shows the governess. Thekla Miller by name, to be a young woman of resource, and that she sends for a parson, and, at the point of her pistol, compels Townsend to marry her. Part second displays her as a school teacher at Shiloh with her child, a 6-year-old boy-one of those precoclous children whose pres-ence inspires a feeling of reverence for the memory of good King Herod, and it presents Townsend as a newly-wakened parent in search of his off-spring, and, incidentally, it de-lineates, at an awful length, the capability of boredom that is pos-sessed by a loquacious hayseed. In no way connected with the proceed-ings, whose name is Johnson. Fart third, after almost interminable talk, unites Thekla and Townsend in the imminent prospect of matrimoulal bits, precipitated by the aforesald a fiftuse conversation about low, seduction, propagation, treachery, re-sentment and bucotic biles. Miss Nillaon, indulging horself, freely in sobs and gurgitation, starting and seduction, propagation, treachery, re-sentment and bucoile bilss. Miss Nillson, indulging herself, freely in sobs and gurgitation, staring and suiveling, imitated very well the phys-ical condition of a woman bearing the burden of maternity, but beyond that did nothing worthy of her well-known talents: and the sooner she awakens from her dream of reforming this world the better it will be for her professional achievement in the future. The attempt at acting made by Mr. Milton Sills was abortive and afflicting. Mr. Howard Kyle af-forded momentary amusenent—but there is altogether "too much John-son." The whole affair is melan-choly. son." choiy.

The plays she has acted in here are not ply half a dozen comedy dramas and

as in London.

cast of exceptional merit, including Blanche Chapman for the title role, Helen Lowell for Miss Hazy and John F. Webber for Hiram Stubbins. These three characters are reckoned the most prominent, but they are by no means the only interesting and entertaining personalities of the play, which, from the first to last, is crowded with humorous incidents, sentimental episodes and side-splitting situntions.

ficient number of distinct types to sup-

Max Figman's new play. "The Substitute," which is announced for the Boyd Sunday, Monday, Tuesday, Wednesday an entertainment pure and simple. There are no abstruse social problems with that little story that Figman relates in the act apropos of divorce than appears on the surface and sets more than one person thinking. It is a palpable hit on

"When We Were "wenty-one," formerly played with such wonderful success by Nat Goodwin and Maxine Elliott, will receive production at the Burwood theater the coming week, starting with matinee today.

The story is written around the life of one Richard Carewe, who lives in apartments in London with his ward, Rishard Audaine, known as "The Imp.

is one of the most lovable characters in results of the Imp's indiscretions even at

the cost of his own happiness. He forms grow old. Miss Leone will have in "Phyllis Ericson," a most delightful role. She betroths herself to the Imp, because in

would please her benefactor, but when she learns the imp does not care for her she brings about her own happiness and Carewe's by showing him that he loves her. The final love scene between Phyllis and Dick is one of the pretties incidents in the play. "The Trinity," will be exemplified by Messra. Bacon, Clisbee and Ingraham engaged to play juvenile parts in Burwood productions. There will be matinees Sunday, Tuesday, Thursday and Saturday.

Henrietta Crosmen's famous vehicle former seasons, "Mistress Nell," will be produced following "When We Were Twenty-one," Miss Leone will be seen in the title role. The original version in which Miss Crosman scored so notably one entire season in New York, has been secured. This production will be one of the most pleasing of the Burwood season

The Orpheum Show, under the personal ter and company. The piece was used by Beerbohn Tree as a curtain raiser and in New York, Arnold Daly played it with great success. Of equal importance is the engagement of the Parieune danser se Mile De Dio; who will offer her latest creation "Terpsichore's Dream." It is in Life," and "The Carnival Dance." The splender of the electrical effects is said

Ruins of a Three Million Dollar Cathedral Wednesday and Thursday Evenings, March 10-11 Reserved Seats 50c and 75c. General Admission 25c. Seat Sale Opens Tuesday Morning, March 9th.