

# What is Going on in the Stage World Briefly Told

**E**VEN his enemies will be glad to know that David Belasco is not responsible for a remark put into his mouth by a paragraph that floated to the surface during the week. Mr. Belasco was supposed to be speaking in defense of "The Eastway," which play has been subjected to some vigorous verbal castigation because of its theme and its treatment. In the course of his remarks, he is quoted as having said that "for every six girls who are allured by the easiest way, six others can be found who bravely and meagerly exist on a crust and sleep in a midnight back room." This is saying a mighty poor tribute to the womanhood of America. "The easiest way" does allude to a girl who is destroyed. It has but one end, but the poor girl does not see that when she starts. But for every girl who goes wrong, thousands cling to the right. In every walk of life these girls fight their way, earn their bread and hold up their heads, because they are honest. They shun "the easiest way" because of the pride that a good woman feels in being good. This is as true of the theatrical profession as of any other. The women of the stage do not differ greatly from the women who engage as breadwinners in any other line of work. To them it is work, and they know that success in it means toil. Little is heard of the lives of the thousands who face privation and stick to the straight road, while the world hears all about the one who goes out. And it may not be out of place here to mention the fact that the Mrs. Billing, who was divorced during the week by a Scotch court, after a trial that is remarkable even in these days for its salacious features, is not "an American actress," as she was described in the called accounts of the court's decision. She was "a show girl," which avocation has little of nothing to do with the profession of acting.

**COMING TO THE OMAHA THEATERS**  
**Attractions Announced for the Week at the Local Playhouses.**  
 Max Fisman, who has made so many friends in Omaha during the last two seasons by his admirable performance of "The Man on the Box," returns to the Boyd, tonight, Monday, Tuesday, Wednesday and Wednesday matinee, in his new comedy "The Substitute," by Beulah M. Dix and Evelyn G. Sutherland, authors of "The Road to Yesterday." The play recounts the experiences of James Smith, an up-to-date young lawyer, who substitutes for his prospective brother-in-law in the pulpit of a country church in New England. While masquerading as the parson he discovers a neat conspiracy against an aged minister, with whose daughter he has fallen madly in love. The first act occurs in the law offices of Vandergrift & Smith at New York. The second occurs in the sitting room of the parsonage at West Appleford, Conn. The third act takes place in the

garden of the parsonage and the last transpires in the court room at Waterford. Mr. Fisman will be supported by a thoroughly capable company including Messrs. Ernest C. Ward, Sydney Price, Frank J. Kfirke, Hugh Dillman, Stanley Wood, Herbert Charles, Harry Lawton, Ernest Mack, Ray Rutherford, Jack Ferry, Fred Allen and Lolita Robertson, Lillian Rhodes Wheeler, Agnes Everett and Myrtle Tannehill.

Of the new plays of the year, none has engendered more discussion and won more cordial approval than "The House of Bondage," in which Florence Roberts and a remarkable supporting cast will appear at the Boyd for three nights and a Saturday matinee, beginning Thursday, March 18. "The House of Bondage," is by Seymour Obermer, who seems to have won, both as a dramatic litterateur and craftsman, exceptional honors through this work. Miss Roberts portrays the wife of an English peer, the latter a brilliant parliamentarian, but rather a neglectful consort. Philanthropic pursuits throw the wife frequently in the company of a great surgeon, a man who, in the kinder qualities of heart and hand, is a happy contrast to the peer. The husband is stricken with a vital brain trouble, and the surgeon is called upon to operate on him. The dramatic force of this situation actually worked out on a readily appreciated. The work, of course, figures principally in the climax. There are other characters of practically co-importance, and these are acted by such artists as Arthur Forrest, Thurlow Bergen, Hallet Bosworth, Harry Gibbs, Ann Warrington and Mary Bertrand.

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## About Music, Musicians and Musical Events

**I**n conversation last week with a man who manages a great institution the subject under discussion was the attitude of the musical profession to the public. This man is one who deals with those one who is possessed of executive ability which is continually drawn upon through the necessity for quick action; a man who is a trained thinker, and who, while not a close student of the greater things in music, is a lover of music, as he is of literature and of the drama.

As the musical department of the Bee is trying to get a line on the musical world and on the musical profession, drawn from an outside point, a few pertinent questions were asked. One was this: "Wherein do we fall in getting the great public interested in the development of music in Omaha?"

The man answered by an illustration. He told of an arduous climb which he and some friends made in ascending a mountain. Two of the party were athletes and the others were not. Through much exertion and through much patient holding of the others the entire party finally reached the dizzy height, largely because of the power of endurance possessed by one man in the party.

Then the gentleman left the application to be thought out. There are various ways of interpreting the parable. One thought was given clearly and distinctly by the speaker, and that thought was along this line: "Musicians live on the heights so much that it discourages those who might wish to climb. They present the very highest peaks of their art, and those alone; and when the inexpert public sees the difference between what they are expected to do and where they know they really are, the distance is discouraging, and frequently the dear people turn back with a sigh of despondency and a desire from the perilous climb."

What do you think about it? Really, as this study of the relation of the people to music and of music to the people opens up, it presents to the writer one difficult problem after another, and not the simplest one to answer is the one that has been pressing itself to the front this last week:

prelented. Those who have toiled up the heights, have done so at great cost; the progress has been slow and painful; often the way has been lonely; often the footprints have been placed on rough ground, full many times the weary feet have been bleeding, and the heart aching. Let those who wish to understand follow in the footsteps of those who have gone before. Shall we adopt that idea? It is glorious; it is exalted in a way, it sounds logical, it seems to be true, and yet—well, and yet, somehow it seems selfish. What was all this painful progress for? What was this self-denying renunciant process for? Was the ultimate goal satisfaction for self? Does not that narrow idea of music point to a Fine Art for the delectation of the Artist and the Select Few? Does it?

On the other hand, let us take the path of thought. Let our friend speak: "You musicians must know that to the average person who would fain be a music lover, music is like a foreign language. You who are constant students thereof, can converse with ease on the mountain top, but here are a lot of strangers in your country, who would like to know your language. What are you going to do to help them understand you?" Now, musicians are not any more selfish than other people. And still here is an accusation which truly makes one sit up and do some meditation.

Assuming the same illustration, does it not seem to you that the point is well taken, and that the people who are prominently known in the concert and recital world are like foreigners giving lectures on the Forms of Construction of the language, essays on Prosody and Parsing, to people who wish to understand the language and be shown the beauties of the foreign realm. Should music be a language which we try to interpret and explain, a language by which soul communicates with soul?

Should music, in this sense, be an Art which would be classified as a "useful Art" for the people, rather than a Fine Art for the few? "It should not be allowed to be frozen into mountain tops of cold intellect; the intellect should be subservient to the soul. Music must appeal to the depths of the human soul, and musicians who know the way should come and help the strugglers up the heights. They should point out the beauties they have seen and encourage the patient toil upward. It does no good to stand on the mountain top and cry to the people in the valley to come up higher. The people must be led upward from where they are, not from where they ought to be."

The people of this community can be helped upward in their musical progress. It is true that we stand too often on the heights and call to the people to come up higher. Can we not devise some way whereby we can help them to see that there is a path from the valley to the mountain top? Can we not point out the simplicity and beauty of True Art? There is a golden opportunity here and people are going to embrace it. In the last week two musicians have spoken to this writer about suggestions offered by the "Physician" two weeks ago in this column. They both were very seriously and some are even now planning for a definite action on one or two points then considered. The light is breaking; it is not yet noon. But it will be! It will be!

**Musical Notes.**  
 Music lovers should be sure to hear the Mendelssohn music to "Midsummer Night's Dream" played by the Russian Symphony Orchestra at New York under direction of Modeste Altschuler. There will be thirteen dances, a couple of ball choruses, and some solo work. This will be in connection with the famous "Ben Greit" plays at the Boyd next week. The arrangements in dramatic color, and the music is the rare opportunity to hear this beautiful music of Mendelssohn.

Mr. Martin Bush announces his third organ recital to be given this afternoon at 8 o'clock at the First Baptist church. It will be assisted by Mr. Fred G. Elliott.

**THOMAS J. KELLY.**  
 Music lovers should be sure to hear the Mendelssohn music to "Midsummer Night's Dream" played by the Russian Symphony Orchestra at New York under direction of Modeste Altschuler. There will be thirteen dances, a couple of ball choruses, and some solo work. This will be in connection with the famous "Ben Greit" plays at the Boyd next week. The arrangements in dramatic color, and the music is the rare opportunity to hear this beautiful music of Mendelssohn.

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## AMUSEMENTS.

**BOYD'S**  
**JUST A LAUGHING MATTER FOR**  
**4 NIGHTS COMMENCING TONIGHT** Special Matinee Wednesday  
**ing**  
 Mr. John Cort Presents America's Foremost Comedian  
**MAX**  
**FIGMAN**  
 In the Biggest Success of His Career  
**"The Substitute"**  
 A Genuine Comedy by B. M. Dix and E. G. Sutherland  
**"Better than the 'Man on the Box.'"**  
 Minneapolis Tribune.

**SEATS SELLING NOW**  
**THREE NIGHTS, BEGINNING THURSDAY MARCH 18**  
 "Every Triangle Has Three Sides—Every Story Has Two."  
**MATINEE SATURDAY**  
**JOHN CORT PRESENTS AMERICA'S MOST DISTINGUISHED EMOTIONAL ACTRESS**

**FLORENCE ROBERTS**  
 In Seymour Obermer's Remarkable Play  
**The House of Bondage**  
 Cast Will include Arthur Forrest, Thurlow Bergen, Hallet Bosworth, Ann Warrington and Mary Bertrand.  
**SEATS NOW SELLING**  
**ORDER CARRIAGES FOR 10:40**

March 21-22-23, Matinee 2:30  
**HENRY B. HARRIS**  
 PRESENTS  
**The LION and the MOUSE**  
 By CHARLE KLEIN, OLIVER DOUD BYRON, EDITH BARKER.  
 March 26th and 27th  
**Russian Symphony Orchestra**  
 And BEN GREIT PLAYERS  
 SHAKESPEARE'S "A Midsummer Night's Dream."  
 With Mendelssohn Music  
 Sat. March 27, Romeo and Juliet

**BURWOOD**  
**PHONES - Bell, Doug. 1506 Ind. A-1506**  
**WHAT** could be more appropriate for the week containing St. Patrick's Day than the romantic story of the dashing Irish lass, Nell Gwynne, who sold oranges to King Charles II and afterwards stole his heart?  
 The Version Played Only by Henrietta Crossman is Called  
**MISTRESS NELL**  
 Miss Crossman's Original Music—Miss Leone in the Title Role—Elaborate Costuming—Correct Scene Surroundings.  
**25c Bargain** "T'HELL" EVERY EVENING  
**Matinees** "WID YEZ" 15, 25, 35 & 50c  
 Tues., Thurs. and Saturday Says Mistress Nell in the Third Act.

**ORPHEUM**  
**ADVANCED VAUDEVILLE**  
 MATINEE DAILY, 2:15. EVERY NIGHT, 8:15.  
**Week Starting Matinee Today**  
**The De Haven Sextet**  
 With Sydney C. Gibson.  
**Eva Taylor**  
 And Her Players, in the Harriest of Farical Comedies, "GRIMES"  
 By Arrangement with Chas. Frohman.

**KRUG THEATER**  
 15c-25c-50c-75c  
 Matinee Today 10c-25c-50c  
**4 NIGHTS Starting Matinee Today**  
**CHARLEY GRAPAWN**  
 And His Big Band of Cheer Providers in the Tonal Comedy Surprise  
**The Awakening of Mr. Pipp**  
**3 DAYS Starting Thurs., Mch. 18**  
**THE GREAT DETECTIVE PLAY**  
**Too Proud to Beg**  
**SEE** The Great Oldhouse Fire and the Famous Richard Children  
**COMING—THE HOLY**