

What is Going on in the Stage World Briefly Told

A STRIKING contrast between new and old stagecraft is afforded by the visit here of Bernsteins' "The Thief" close on the heels of "Romeo and Juliet."

Some pretty complicated effects are achieved. There are, for example, such things as "Patrick Henry," a drama re-acting history, showing St. John's church, Richmond, Va., 1775, with the Virginia convention of that year in session and the immortal orator's eloquent speech culminating in "Give me liberty or give me death." Present are George Washington, Richard Henry Lee and a score of other notable historical personages. Runs seven minutes.

"Then there is 'Ingram,' a farcical episode from the dramatic classic, revealing the beautiful love story of the half barbarian giant and the dainty Parthenia. Runs ten minutes.

had set about to establish the fashion of maroon clothes for men, or rather had courageously made himself a disciple of a voguer, whose disappearance from the boulevards of Paris grieved him.

When Viola Allen comes to the Boyd Friday evening for three performances she will be seen here for the first time in a new play which has aroused more comment among critics, theatergoers and literateurs than any dramatic offering for many and many a season. The play is "The White Sister," a most unusual story, both in plot and subplot.

Of course, Bernsteins and all his contemporaries are a long way behind Shakespeare's "Romeo and Juliet" in respect. None of them imagines for a minute, except perhaps Mr. Bernard Shaw, that he comes anywhere near the bard of Avon in understanding human nature in perception of moral law or of dramatic values as such. But that he has discarded and has general support in the action a number of stage mechanisms worn out by long use. In the theatrical limbo these will pretty generally remain, for while a playwright who is hard pressed may wish to bring them back, a consciousness of their reception will restrain him. This is one of the reasons, by the way, why the old-fashioned sort of melodrama is being so steadily rejected, particularly in New York, for the gallery now hoots when the second melodrama overhauls the villain and the adventures plotting the heroine's death by the buzz-saw route.

"The Mikado," the entire opera condensed with striking ingenuity into two tuneful and merry acts, one running eighteen and another nineteen minutes. Produced with a cast of well-known opera singers, elaborate costumes and scenery, orchestra, big choruses, etc.

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Minna Gale's Return to the Stage

AN EVENT of sufficient importance to attract wide-spread attention, even though it is subsidiary to the appearance of a popular present-day star in a new play by an eminent writer, is the return upon the stage of the famous Minna Gale, remembered as the principal female member of that unparalleled organization that contained the names of Booth, Barrett, Bangs and Davenport, making with Miss Gale a quintet of stars that no nation of earth can hope to equal at the present time. The latter was associated with Barrett, as well as other stars above mentioned. As a matter of fact, Miss Gale's debut was made in 1856 as a member of Lawrence Barrett's company, and she joined Booth at the time the famous combination was made. The virtue of that stellar aggregation as a training school is attested by the splendid achievements of its many graduates, but, at the time, no one of its members was looked upon as more promising than its young leading woman. In more than one mind the robbing of the stage of Minna Gale has been considered one of the great plagues that wealth ever dealt the cause of art, and, if indeed it is the late financial depression that has recovered so able an artist for us, we may indeed be satisfied to prattle of silver linings.

The sensation created by the 18-year-old girl who became leading woman for the world's foremost tragedian within a year of her stage debut. From 1857 to Booth's last public appearance in May, 1891, at the Academy of Music in Brooklyn, Miss Gale rendered the great actor worthy support, never missing a single performance. She was most admired for her Portia, her Ophelia, her Lady Macbeth and her Parthenia in "Ingram."

For a considerable portion of Miss Gale's period as leading woman for Booth, the latter was associated with Barrett, as well as other stars above mentioned. As a matter of fact, Miss Gale's debut was made in 1856 as a member of Lawrence Barrett's company, and she joined Booth at the time the famous combination was made. The virtue of that stellar aggregation as a training school is attested by the splendid achievements of its many graduates, but, at the time, no one of its members was looked upon as more promising than its young leading woman. In more than one mind the robbing of the stage of Minna Gale has been considered one of the great plagues that wealth ever dealt the cause of art, and, if indeed it is the late financial depression that has recovered so able an artist for us, we may indeed be satisfied to prattle of silver linings.

original French title of "The Thief"—"Le Voleur"—delighted him, and equally so does "Sampon," the newest and best of his plays they say in Paris, and of which Charles Frohman has obtained the English and American rights, and produces in New York with William Gillette in the leading role.

to whether or not the Catholic church through its clergy would endorse or condemn the stage offering. Inasmuch as F. Marion Crawford was selected as the biographer of the late Pope Leo it was thought probable that the play would make for a true understanding of the Catholic faith. After the first production a number of the prominent Catholics of Chicago were selected to attend a performance and report the peculiarities of "The White Sister" in their relation to the church. The result of the churchmen's visit was that a statement was issued by the Catholic publications to the effect that Miss Allen's play was based entirely upon fact, as far as the principles of the church were concerned; that Catholics would appreciate the play and enjoy it; that Miss Allen's characterization of the nun was beyond reproach, and that people of every sect and creed could find no objection in any part of the performance, as the delicate subject of religion in general and Catholicism in particular was treated in the most unobjectionable manner, with deftness and dramatic power and that as an entertainment "The White Sister" was high in the list of the greatest offerings of the American stage.

There is no gainsaying the fact that feminine beauty plays an important part in the modern drama. If a theatrical company contains many beautiful women the theaters are sure to be thronged. In selecting the cast of "The Traitor" Manager George H. Brennan has been fortunate in finding so many actresses who are noted for their beauty as well as for their ability. As a matter of fact, the selection of the cast is a most unusual one, for the play, outside of the old colored mammy, are of the aristocracy of the south it was of course necessary that the roles be portrayed by beautiful women of grace and refinement. "The Traitor" will be the attraction at Boyd's April 4, 5, 6 and 7.

MAKING A MOVING PICTURE PLAY

How the Drama for the Cameraphone is Prepared.

NEW YORK, March 27.—The preparation of the moving picture play is not undertaken carelessly. The playwrights for the cameraphone theater know their business thoroughly. They prepare their manuscripts with the utmost care. Then these are submitted to the general stage manager, who has had a large and practical training in some of the big metropolitan theaters. He goes over the manuscripts carefully, cutting out rigidly all superfluous parts until the thing is reduced to its bare bones.

ABOUT AUTHOR OF "THE THIEF"

Man with Superstitions, as Well as Powers of Character Analysis.

HENRI BERNSTEIN, world-famed as the author of "The Thief," is an interesting refutation of the notion that our modern humdrum existence is deplorably leveling and destructive of the marked individual types which are so plentiful and so diverting in more leisurely days.

About Music, Musicians and Musical Events

SOME weeks ago the music department of The Bee, it may be remembered, announced that a series of interviews was being secured from representative men with regard to several questions affecting the musical growth and development of Omaha.

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The fifth and last question received a lengthy answer, the gist of which is given. The question: "What means would be the best to adopt, in order to awaken an interest in the musical development and growth of this community which would be commensurate with its growth in other directions?"

Two interviews have been printed, one from a physician, and the other from the manager of a large business institution. These views from outside points were most interesting and entirely different in form and character.

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Asked as to "What are the principal reasons why so few professional men, laboring men and business men are interested in the musical development of Omaha," the Lawyer replied in part: "In my opinion, the chief reason why a great many people do not take an interest in the development of music in Omaha is that they do not regard it as practical; there is no money in it, to use the current phrase. This is a commercial age. The dollar talks and talks loud. Music can not possibly be commercialized, without you degrade it; and hence the lack of interest in its growth and development."

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AMUSEMENTS. AMUSEMENTS.

BOYD'S--5 NIGHTS Starting **MARCH 28**
Every Lover, Sweetheart, Husband and Wife Should See "The Thief"
From Arthur Brisbane's Editorial in New York Journal

CHARLES FROHMAN Presents **THE THIEF** **BERNSTEIN'S MASTERPIECE**

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Assisted by WILLIAM FARBUM and an Extraordinary Supporting Company, in the Most Discussed Play of the Decade.

THE WHITE SISTER
By F. Marion Crawford and Walter Hackett.
A stirring drama of love and devotion, powerful in its fascination and rich in the fragrance of Italian romance.

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A Dramatic Sequel to... **THE CLANSMAN**
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THE GREAT EMPIRE SHOW, HEADED BY
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Assisted by "Tige," "Mary Jane" and a Capable Company of First Class Players
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Carlo Fischer, Cellist.
Admission: 10c, 25c, 50c, \$1.00.
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Nine Youthful Singers, Dancers and Comedians.

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The Three Yoscarys
Europe's Foremost Athletic Eclectics

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Richard Crolius, when last season with William Cortright in "Peaches," will soon appear at the Orpheum in a little sketch depicting an incident of race track life, entitled, "Shorty." In this comedy sketch, with a dash of pathos, Mr. Crolius has met with flattering success and the engagement promises to be an enjoyable one.