What is Going on in the Stage World Briefly Told

OMAHA had a chance during the week to see two of the dramas that have caused most comment during the last two seasons. "The Thief" proved to be all that was expected—a deep study in the psychology of woman, a little too deep, perhaps, for popular understanding, but of such dramatic strength and intensity as to warrent the attention that has been given it. Bernstein is one of the remarkable men of the modern French school of dramatists, and the other plays of his which are being offered, and which may eventually reach so far away from Broadway as Omaha, will be awaited with interest. The other play was "The White Sister," in which Viola Allen is doing the best work she has offered in a long time. The atmosphere is somewhat familiar to her because of her experience as Donna Roma in "The Eternal City," and she had to change very little in her aspect to don the white garb and character of the Sister Giovanni. It is always a delight to see Miss Allen in a part that interests her, and in this she seemed to put all her strength. The announcements of the summer stock season at the Boyd suggests the early approach of the end of the big attractions, and yet several more of moment are promised. John Drew in "Jack Straw" and Ethel Barrymore in "Lady Frederick" are among these. At the Burwood some general changes in the company are announced. Mr. Grew begins his last week with the company today, and so do Mr. and Mrs. Bacon. This latter couple will go into vaudeville, and Mr. Grew has not as yet announced his plans. Thaddeus Gray, who will succeed Mr Grew, is already known in Omaha, as he was leading man for the Ferris Stock company at the Boyd several seasons ago.

LATEST DRAMA OF HAUPTMANN

German Author Mystifies Even Berlin with His Modernity.

Gerhardt Hauptmann, the German dramatist, who promised so much in his earlier works, has not kept his light shining so brightly as to illumine a clear path through the mists of modern uncertainty. Or may be, he has gone so far ahead of the rest of us that we are only able to dimly discover the light through the gloom that separates us from the distance he has achieved. At any rate, his latest play, "Griselda," which had its premier in Berlin on March 6 did not overjoy the critics who wrote for the press of the German capital. This new work is a treatment of the legend of patient feminine devotion that was introduced into literature by Petrarch. In manner it is distinctly of that ultra-modernity which flourishes so rankly in Berlin. Its love story has been developed from the simple outlines of the old tradition into an elaborate analysis of sex psychology, almost in the style of D'Annunzio. A contributor to Continental Correspondence, a Berlin journal, reviews it as follows:

"In Hauptmann's work the theme is treated in an entirely new manner. He depicts the Margrave Ulrich von Saluzzo as being unbridled savagery, who gives way to follies of all sorts, but only because his ideal and tender nature is in revolt against the commonplaces of every day life. 'He knows no half moods,' he is ohly attracted by that which is real and pregnant. For this reason he is charmed by Griselda, the peasant maid, whose acquaintance he has made by chance whilst stopping at her father's hut during a hunting expedition to obtain a drink of water.

"Griselda stands for the elemental woman in all her natural strength, a hard, strong, beautiful peasant girl, austere and obstinate as the very work that forms her daily life. Harsh and defiant is also her attitude to the Margrave, whom she nearly fells with a club when he shows signs of becoming importunate. He sees in her the 'nobility of Mother Eve,' and when his family urges him to marry and beget an heir, he chooses the untutored peasant girl.

"The courtship is depicted in a remarkable scene. The whole of the brilliant court pays a visit to the farm, where they sneer at the coarse peasant girl. When, however, the Margrave offers an estate to any one who will seize a kiss from her, there is none daring enough to make the venture. It is only in his arms that Griselda's strength deserts her; like is drawn to like and the fierce strength of the man finds counterpart in the woman.

"She becomes his wife, and it is beautifully depicted how she, who hitherto had known but care and labor, for the first time sees the world in all its beauty. Love becomes all in all to her, and the untamable Margrave finds in the peasant girl, who has become his consort, his idol. But this very excess of love proves fatal to them both. He wishes to keep her for himself alone, not to share her with the world. He desires to see her far removed from all that is the lot of the common herd.

"Consequently, the thought that she is to become a mother is almost unbearable to him, and he is consumed with a feeling of jealousy and hate for the child that is to be, for the reason that it will deprive him of a share of Griselda's love. When the Margrave, who has sent the baby away to the care of relations immediately after its birth, in order that his son may not come between him and his wife, once more meets her after weeks of separation Griselda's first words at their meeting are: 'Where is my child?' Ulrich turns on his heel, rushes from the castle and takes up his abode in a mountain hut. Nothing can induce him to return. 'I am alone and am resolved to remain alone.' That is his answer to all entreties.

"When Griselda is informed of this her resolution is quickly taken. Deprived of her child, there remains nothing more for her to do in the castle; the Margrave wishes to be left in solitude, so she returns once more to her father's cottage and to a life of care and travail. She feels that she never should have left it; she should never have allowed her stern peasant's heart to be touched. All her past luxury seems to her to have been nothing but a charity doled out to her, and she determines to wash the steps of the castle, and so by her work to pay for all she has enjoyed. Thus she is depicted in the last scene.

"In the middle of her work a strange nurse passes carrying the child in her arms. The Margrave, who is beside himself and who no longer knows his own will, is to be shown his son in the hopes of thus bringing him back to a more rational frame of mind. The nurse stumbles, Griselda is about to take the child, but, overcome by the misery of her heart, she totters, and, with a cry falls down upon the steps. Her cry attracts the Margrave to the spot, and in the moment when they stand eye to eye, all their sorrows are forgotten. They fall into one another's arms and cannot understand why they have caused each other so much pain and sorrow.

"They cannot understand it—and neither can the audience. It is true that love is the ruling passion, that it is stronger than death itself, but have these two attained to this love which is stronger than death? Has the Margrave recognized that his love is not the true one, inasmuch as it is merely filled with egotistical desires and as it prevents him from honoring the mother in the loved one?

"Has not Griselda also regretted having sacrificed her wild strength to the tender passion and sworn never again to renounce her peasant independence. The dramatist has not succeeded in convincing us of this inner change in his hero and heroine, consequently their final reunion seems but a passing emotion, but an episode; it may be that the Margrave, in fact it seems probable that he will begin again on the morrow to torment her that he loves.

"From the portrayal of woman's unshakable fidelity, of her unending power of endurance, which is the main substance of the original legend, a drama has been woven, the purport of which is to depict the self-torture of love; a torture which springs from no base motives, but from a wild desire to share the beloved object with none. Griselda is no longer the leading character in the piece; it is the wild Margrave. Compared with these two characters, nearly all the other roles sink into the background.

"The action of the play develops itself in a more rapid and certain manner than was the case in Hauptmann's last drama—until toward the end, where the real weakness of the fable and the characters makes itself felt. I have already drawn attention to the fact that different parts and scenes in the drama are distinguished by great beauty. It should be added that specially worthy of note is the scene depicting the nuptials.

"The piece interests and holds one, but it is a painful feeling with which one follows it, and the pain increases with the progress of the play, the climax of which fails to solve the problem set. Consequently, it can be readily understoon that the play failed to meet with unqualified success. Nevertheless, generally speaking, criticisms have been too severe. In any case it stands on a much higher level than Hauptmann's pervious work, 'Kaiser Karls Geissel.'"

COMING TO OMAHA THEATERS

Attractions Promised for the Week Are Numerous and Varied.

Now that Thomas Dixon, jr., has completed his trilogy of the reconstruction period that began with "The Leopard's Spots," was continued with "The Clansman," and reached its climax in "The Traitor," he will write no more novels or plays of the south. Mr. Dixon feels that his aim has been accomplished now that "The Traitor" is on the boards. "The Traitor" will be seen in this city for the first time this evening, and will also be played Monday, Tuesday and Wednesday evenings, and at Wednesday matinee, at the Boyd.

On Sunday afternoon and evening, April 11, Al G. Field's Greater minstrels come to the Boyd theater. This year he has many new features and a company of sixty artists, among whom the following are but a few of the many well known people: Doc Quigley, Billy Clark, Tommy Donnelly, Bun Granville, Pat Hughes, Herbert and Rogers, all comedians and dancers of the highest order. Paul La Londe, Charles Reinhart, George T. Martin, Norman Stanley, John C. Dickens, Walter S. Sherwood, Edward K. Armstrong, Walter E. Paine, Cal Martelle, Solon De Miller and Billy Argall, all of whom are singing with more sweetness this season than ever, if that be possible.

On April 15, 16 and 17 George H. Brennan announces the engagement of "The Clansman," Rev. Dixon's story of the reconstruction period in the south. A strong company and an excellent scenic production will be presented at the Boyd on that date.

The Woodward Stock company opens its summer season at that play house on Sunday, May 16. Many inquiries as to what company it would be have been received at the box office, and Mr. Woodward wishes to announce that he will send the entire company now playing at the Auditorium at Kansas City to Omaha, giving the friends of this popular organization the finest stock company they have ever had, and will present the best plays of the season at popular prices. The opening bill will be announced in a few days, and, in the meantime, the admirers of this company can rest assured that the management will give a series of great plays during its indefinite run here, and that they will be put on in the usual Woodward style.

For the coming week, starting this afternoon, the Burwood company will offer to its patrons a comedy drama christened "The Fortune Hunter," and it will be found to be very well named. It is one of those plays containing just a few tears, yet brimful of laughter, the comedy elements predominating, of course. The story has to do with an American chap who goes to London to sell a mine located in golden California. He meets a beautiful English widow, who happens to be the sister of the capitalist who robbed him of his right and title to the mine. As is to be expected, they marry and leave for America, as they say, "to work the mine together." In the character of the American, Mr. Grew will be seen in his farewell week with the company. Miss Leone will play the English widow. Mr. and Mrs. Beacon also part company with the Burwood at the end of the week. Matinees will be given today, Tuesday, Thursday and Saturday.

On next Wednesday evening Miss Maud Powell and her company will give a concert at the Star theater, Council Bluffs. This was formerly the New theater. Miss Powell has been receiving some very fine notices throughout the west, this being one from a Tacoma paper: The privilege of enjoying the musical treat of the season was accorded those who attended the concert at the Tacoma theater last evening. Maud Powell is undoubtedly a great violinist and those who heard her last season greeted her with enthusiasm when she appeared upon the stage. Through the difficult allegro movement of the Wieniawski concerto into the gilding romance and finishing with the dashing and brilliant "a la Zingara" the number was played with superb musicianship and flawless technique. * * * For an encore Mme. Powell played a charming valse chromatic, which displayed her wonderful execution of feathery staccato passages.

Following "The Fortune Hunter," the Burwood theater will offer a revival of the famous war-time story, "Shenandoah." An extra added interest will be injected into the action of the play by the presence of the Omaha guards, who will appear in the famous battle scene in the fourth act.

The Bon-Bon Girls, with the new musical melodrama, "The Candy Kid," are a big hit in this delightfully different production, which will be seen for the first time at the Krug theater for four days, starting matinee today.

Unusual scenic devices of a sensational nature play an important part in Thomas Morris' new melodrama, "In the Nick of Time." The production, with its twenty-four players, headed by Della Clarke, the clever emotional actress, comes under the management of John F. Sullivan Amusement company to the Krug theater for three days, beginning Thursday, April 8.

Lily Lena, a singer from the London music halls, comes to the Orpheum for the week commencing with a matinee today. While here, she will sing, among others, "Swing Me a Little Bit Higher" and "Have You Another at Home Like Mary?" Richard Crolius, who played here last season with William Courtleigh in "Peaches," has a little sketch of the race track with a vein of pathos. Manikins, cleverly manipulated, will go through a little revue, finishing with a snow dance. The little figures are operated by Mme. Jewel, and the act is billed as Jewel's Manikins. Simon and Buckly, two well known musical comedians, are presenting a little comedy skit entitled "No Smoking Allowed." "For Sale—Wigging's Farm" permits the Chadwick trio to appear with advantage. The striking prison scene from Faust, the immortal opera of Gounod, will be rendered by the Louis Schmidt trio, which numbers Madam Schmidt, Ellis H. Rhodes and Gage Christopher. Music is likewise the offering of Mr. and Mrs. Franklin Colby. Mr. Colby, dressed as a clown, provides a measure of pantomime and comedy, while Mrs. Colby provides the musical numbers.

Miss Julie Ring and a capable company will appear at the Orpheum soon in a little farce, "The Wrong Room.

Elizabeth Murray, the well known singer of character songs, comes to the Orpheum next week.

Roles Studied From Real Life

ONE hears many stories of the methods adopted by authors and novelists to obtain "atmosphere" for their plays or novels and their study of types in real life which results in accurate character drawing. But only the initiated know that an equal or greater amount of work is done by conscientious actors who are assigned to character parts. Every successful character actor makes real life the model for his portrait when the play is of the present.

Frank Keenan spent several weeks in Virginia preparing for "The Warrens of Virginia," and his triumph in the role of the old confederate general was materially aided by his close-range study of the Virginia country gentleman. He followed the same method when assigned to the role of Jack Rance in "The Girl of the Golden West," and his performance of that part has been repeatedly pronounced a faithful reproduction by men who knew and were associated with the western gamblers of the last generation.

Another actor who has made it a rule to build his characterizations on real types is Theodore Roberts, now playing Joe Portugais in "The Right of Way." Mr. Roberts spent an entire summer in Canada before the stage production of the Gilbert Parker story, and his Portugais is a true picture of the Canadian riverman who still holds forth in the present-day Cote Dorions of Montreal. Mr. Roberts also passed a summer on the western Indian reservations while preparing for his role in "The Squaw Man." He not only studied the characteristics of the modern redman, but mastered the Ute dialect. The result was his much discussed Tabywana, the Indian chief, in Edwin Milton Royle's western play.

It frequently happens, however, that the actor in search of a model finds it exceedingly difficult to locate the exact type required. For proper stage effects it is often necessary to shade a type strongly. A perfectly natural United States senator, for instance, would never do as the original of a stage solon. He might be recognized in Washington, but would strongly disappoint playgoers far removed from the national capital. Tradition also seems to demand that a stage banker boast snow white side whiskers and that wronged heroines carefully remove every suggestion of color from their cheeks. It is obvious, therefore, that the studious actor must exercise his reasoning powers as well as his faculty for close analytical observation.

A case in point was the creation of an important role in "The Man On the Box." John Westley, recently seen as the mad poet in "The Vampire," and now playing an important role in "The Family," was engaged as a member of the original company assembled to present the dramatization of the Harold MacGrath novel. Westley was assigned to the role of the Russian diplomat, who is the villain of "The Man On the Box." He was given absolute discretion as to the details of the role. Had he made a close study of the members of the Russian embassy in Washington the result would have certainly proved disastrous. A characterization based on the average embassy or legation secretary might have been applauded for its cleverness in Washington, but it would have seemed utterly colorless to theatergoers of other cities. Westley developed a better plan.

He discovered in New York City a Russian gentleman, formerly a wealthy aristocrat, who presided over a crafts and fine arts establishment. In him Westley saw a perfect model for the Russian diplomat which audiences would accept. Under the pretext of great interest in Russian fine arts the young actor managed to associate himself with the establishment for six weeks. During that time he studied the expatriated subject of the czar as anxiously as a professional beauty examines her reflection in a mirror. He mastered his every gesture and mannerism, every inflection of his voice and every suggestion of accent to be traced in his pronunciation of the English language.

At the end of six weeks Westley quietly disappeared. His selection had proved a most happy one, and the work was done. At rehearsals of "The Man On the Box" he amazed the stage director and his fellow actors by his remarkable characterization. When the play was produced his work was singled out by the critics for special consideration. It was called a clever piece of acting and an exceptionally intelligent interpretation. Which, of course, it was. But Westley did not receive recognition for his greatest display of intelligence—his selection of a model.

The drift of the American drama toward absolute realism is growing more apparent each season. As this tendency increases actors will be forced to the realization that the study of types in real life is a much more important detail of their profession than memorizing the author's lines and the stage director's "business."

About Music, Musicians and Musical Events

THE management of Boyd theater deserves the thanks of those members of the community who are interested in music, for the attempt made to observe silence during the long overture to "A Midsummer Night's Dream" when the Shakespearean play was produced by the Ben Greet players. It was a real treat to be able to listen to that beautiful music, with the house darkened, and with a minimum amount of noise.

One officious usher at the afternoon performance insisted on seating, during the music, some of those people who take especial delight in disturbing hundreds of people who have paid their good money and taken the trouble to arrive in time in order to enjoy the work in course of presentation.

Of course, Manager Monaghan cannot act as policeman to see that every order is carried out to the letter; and of course all ushers will not at all times obey orders; and of course people will ignore the comfort or rights of other people in theaters and concert room, but there is encouragement in the fact that the music of the Russian Symphony orchestra of New York was listened to throughout with considerable quietness.

It was interesting to notice also that when any movement, so ever slight, was going on on the stage, the audience was perfectly still; it was only when the stage was unoccupied that there was a rustling of whispers which a few discreet "hush" suggestions from a few music lovers served to quiet.

After the true wild west fashion someone did assert his right to be obnoxious by boorishly exclaiming, "Who's runnin' this house anyhow?" But as he received no answer he probably thought that he was, for the time, and so subsided into self-satisfaction.

Did you ever stop to think how utterly inconsistent is this spirit of wild west jingoism which is so prevalent hereabouts? It is a risky think nowadays for a man to wear a silk hat down town on Sunday; chances are, that he will be called to, with friendly advice, to "pipe the hat."

If he speak the English language he is "putting it on."

If a young woman comes home from an eastern school she is "terribly affected," because she has been associated with people who have not abandoned the language of the educated English-speaking world for the current conversational lingo of the "farce" and the "stunt."

Is it not strangely inconsistent that when one suggests the adoption of eastern standards along certain lines, especially those of beauty, art, or music, he is treated with more or less scorn, and with the implied suggestion that he is forcing a standard which is unwelcome.

Inconsistent? Yes.

Where did all these waste-basket hats, these millinered flower-pots which you see in the windows come from? Were they designed in Omaha or thought of in Council Bluffs?

Where did these gowns come from, which Omaha's radiant women have been wearing this last season? Is it the Sarpy County model, or were they created by the dressmakers of the sandhills?

There is the inconsistency... Omaha does not want, and will not have, the wild west idea in its habiliments, its millinery or its gowns. Omaha patronizes those establishments who advertise like this: "Mr. Dress, the buyer for Messrs' Merchant & Co., left for Paris last night.' Or this: "Miss Modiste, buyer for Messrs' Bonnethat & Co., has gone to New York to inspect the eastern models."

But beware lest any eastern or foreign idea as to the proper way to listen to a concert or play be introduced! Yes, beware of that.

We are in the wild west now, and if you want to come in late, and trample over a woman's best gown, or talk so loudly that you disturb those who want to listen and enjoy, you have a perfect right so to do. You are in this glorious wild west, where every one is as good as any one else, and you can do as you please. You've paid your money, and you can rather guess that you can do pretty much what you want to do.

The wild west! What has been responsible for this idea that because one wants the better things in Omaha, he is necessarily out of sorts with the west? It is absurd. If one did not love the real West, and the real western people with their naturalness and their self-reliance, he would not be likely to live in it. But the "wild" west is a different thing.

"The Round Up" was a convincing play, to a degree; the spirit of thorough independence (of yourself and everyone else) was strongly depicted in that wonderfully original and tremendously brilliant line which the lover "Cal" gave utterance to, when his sweetheart was restored to him, after many years, and the suggestion was made that the lovers settle down on the ranch in Arizona, wasn't it? Do you remember the line, "Like hell we will?"

But do you want to live in a "wild west" such as was depicted there?

Omaha councilmen go to eastern cities and to cities larger than Omaha in order to find ideas for street cleaning, and they bring home plans for improving Omaha's appearance.

Committees on buildings go east and look over some of the finest buildings in order to get pointers and apply them here.

Doctors go to Europe and visit hospitals in order to bring to Omaha the latest thoughts in caring for the sick, in order that Omaha may be more healthy or, at least, that their patients may have the best attention and the benefit of the latest research.

But let some one put up a statue in Omaha and you dare to suggest eastern or European standards and see what you will get. Ask J. Laurie Wallace.

Tell visiting singers in song recitals that they are doing work which is not up to the standard of the best critics in the best cities of the world, and see what you will get. People who do not know the things sung, or what are the requirements thereof, will denounce you who do know them, you who have given those things the closest study, and you are expected to say, "Dear me, quite so," when you are told that some one sang "charmingly," by people who do not know the first principles of the real art of singing, and who have never given a week's study to the presentation of a song themselves.

Get up a sermon in Omaha with the germ of a thought in it, develop it by slow, patient watching, nurture it and let the darkness of midnight witness your brain labor, present it to the hungry hundreds who want it and you will get your full quota in columns of distorted quotation and abuse.

Bring together a body of people and try to inspire them with a love for the greatness of the great things? and people will say you have a power of "hypnotizing" people.

Write in the simplest way possible for the people to see what music is for, spend the few hours of your leisure in connecting your throbbing brain with a typewriting machine, and bring out words of encouragement for the student, and perhaps for the profession, and you are becoming "pedantic."

Refuse to lend your best efforts to the promotion of music in the unprolific and impossible atmosphere of an improvised auditorium at a Corn show (as some of the best musicians in Omaha refused to do last fall) and you will be quite sure to reap your reward of abuse in the public press (as some of the best musicians did reap last fall).

Try to get a line on the thoughts of the world outside on the possibilities for musical development in Omaha, and you will meet with your reward in the shape of statements that "one should not ask the lawyers about music, nor the doctors, nor the business men, but music should be for the musicians."

Sing a program of your own songs, published for revenue only, and give the audience a little "jolly"—don't sing a number by any great master—make it your own business enterprise, and you will get a house full to overflowing; Omaha will work for you, and you will get good revenue from the royalties after you leave. But beware: let a David Bispham come and do really great work—Bispham, the master singer, known here and abroad, and there will be no notable increase in the song trade, while his local manager will be $60 "to the bad."

You send your buyers to the east and to Europe that you may be well dressed.

You send your caterers to the east that you may be well and properly served while dining and properly dined when hungry.

You send east for your draperies, for your furniture, for your rugs, (yes, even to the orient—the farthest east); you send your families to Europe, you go yourself, surely not to impress Europe (though some try to), but rather to be impressed thereby.

In the name of common justice, support those who are trying to make Omaha blossom as a rose, to make the artistic life of Omaha a thing to be proud of, not to be jeered at, as it is now, and quit that provincial, insular, wild west idea that art and music and beauty, and self-respect, and respect for others, and politeness, and culture and education and musical growth are for the "effete" east and for the hothouses of Europe, but not for the west.

It is not the wild west feature of Omaha that commends it for business or for investment; it is the thing which Omaha holds in common with the older and more eastern cities, which does commend it.

The spirit of optimism can not be downed. The artistic life of Omaha is growing in many quarters. It will break forth. Nothing can permanently stay it. The seed has been sown. It will bring forth fruit. Let us work, and water, and wait.

THOMAS J. KELLY.

Musical Notes.

Miss Alice M. Fawcett gave a recital for her pupil, Mr. Hartwell Hamblin, baritone, in the First Presbyterian church at Bellevue, Tuesday evening, March 23. Mr. Hamblin was assisted by Miss Gwendolyn Garlow, soprano, of Omaha.

LATE GOSSIP FROM STAGELAND

Interesting Personal Notes About Folks Who Write or Play.

Jessie Mae Hall, a bright little soubrette who used to be a favorite on the popular priced circuit, has made such a hit as Wendy in "Peter Pan" at the Burbank theater, Los Angeles, that she has been engaged to play the same role when the Barrie play is produced by the stock company at the Valencia, in San Francisco.

Marie Dressler has found that to be manager of a London theater is "not all beer and skittles." Commenting on the recent failure of her season at the Aldwych and the complete collapse of "Philipoena" and "The Collegettes," she said: "Perhaps a syndicate would have told me what taking a theater in London means. I pay rent, but I find that I am not allowed to handle one penny of the revenue from the bars, the sale of programs, or from the cloak rooms. To add to the joys of management, there are proprietary seats for which the lessee does not receive the money paid in at the box office. I suppose I shall even be expected to pay taxes on my losses." After the sudden closing of the theater the members bore themselves bravely. The stage hands and the actors were not as badly off as the man who had been engaged to look after the carriage folk. He had to buy his own uniform to qualify for the berth at $6 a week. The bright blue uniform, with its gilt lettering and buttons, looked sadly out of place in the crowd at the stage door waiting for money that did not arrive.

According to present plans, Chicago will see Henrietta Crosman in her newest comedy, "Sham," before New York, for the comedienne is booked to begin an engagement on Easter Monday. "Sham" is a modern society play and is in the nature of a satire on New York's "400." Its plot pits the westerner against the New Yorker and the westerner wins out. At any rate, he gets the girl.

And still the Wilton Lackaye stories come! The property man approached the star of "The Battle" with a photograph of Mr. Lackaye in his present character and addressed him with the ease and democracy of some of the members of his craft. "Will," he said, "I wish you'd put your name to this picture. My wife wants it." The actor drew his fountain pen from his pocket, inscribed, and handed the picture back.

He waved away the reluctant thanks.

"Not at all," he said. "But why so formal? Why Will? Why not Wilt?"

Charles Rann Kennedy's play, "The Servant in the House," has been translated into Swedish by Hilda Englund, the Swedish actress, and will be produced in Stockholm in April by Albert Ranft.

Miss Maxime Elliott, after having witnessed a successful opening at her own theater in New York, sailed for London last week. She has gone abroad to play a season as co-star with Lewis Waller, the romantic actor who has been called "the James K. Hackett of the English stage." Miss Elliott and Mr. Waller will make their first appearance together in a new drama entitled "1801."

Louise Closser Hale, shortly to be seen in "The Sins of Society," has written a clever and charming love story, which has just been published and bears the title of "The Actress." The story is a strong plea for the domestic life, and the plot takes the heroine to London as a member of an American cast engaged to present an American play in the English metropolis. Scenes behind the footlights and incidents connected with stage life are reproduced with photographic reality. Mrs. Hale writes whereof she knows, for she played Mis' Hazy during the year of more that, "Mrs. Wiggs of the Cabbage Patch" ran in London. As Louise Closser she will be remembered for her inimitable Prossy, the "typist" in "Candida."

One of Charles Frohman's early productions in London will be an adaptation of MM. de Flers and Caillavet's "L'Ane du Buridan" ("Buridan's Donkey"). The piece is said to be one of the most laughable comedies presented on the Parisian stage in a long time. The "donkey" of the title is the elder Buridan's son, a young man, who constantly finds himself in distressing predicaments.

Plans are being arranged to star Gertrude Hoffman, the dancer, next season in a musical comedy. The details have not yet been given out, but the music will be written by Max Hoffman, the dancer's husband.

The Lambs club is arranging another big minstrel show similar to the one given by this organization ten years ago. One performance is to be given in the big cities from New York to Chicago, the tour to last one week. DeWolf Hopper is to be interlocuter, and in order to qualify for the first row the actor must have attained the dignity of stardom.

"The Whirlpool" is the latest addition to the "twenty-four-hour" series of plays. Written by Maximilian Foster, it was submitted to the producing firm of Wagenhals & Kemper a week ago last Monday. Mr. Wagenhals read it that evening and Mr. Kemper gave it his attention on Tuesday. On Wednesday they went over it together and by Thursday had begun to organize the company which will produce the play at the Columbia theater, Washington, April 26. The direct opposite of "The Easiest Way," the theme of "The Whirlpool" is "Be good and you'll be lonely." The heroine is a young and, of course, beautiful department store saleswoman, who resists manifold temptations, fights the good fight, and keeps the faith only to find herself without money, friends and position when the final curtain falls. Again, virtue is its own reward.

One of the recent new plays brought out at the Odeon, in Paris, under the direction of M. Antoine, is founded on the life and strife of Beethoven, the famous composer. It is written in verse by Rene Fauchois, a rising young author, who was at one time a member of Sarah Bernhardt's company. The scenes are laid in Vienna, after the siege of that city by the French.

Catherine Grey has signed with Wagenhals & Kemper for their new production by Max Foster, "The Whirlpool." She will be the leading woman of the piece and will take the part of Hilda, the heroine of the play.

The title of the new Paul Armstrong-Rex Beach comedy, to be produced at the Belasco theater on April 12, is to be, "Mr. Speed." The cast will include Lawrence Wheat, Oza Waldrop, Muriel Starr, Laura Lemmers, Mark Smith, George Leach, Thomas J. Carrigan, George K. Henery, Escomilo Fernandez, Augustus Gazzer, Hugh Cameron, Charles West, William Harrigan, W. Tammany Young and Dorothy Truax.

Under an entirely amicable arrangement the business relations between Annie Russell and Wagenhals & Kemper have come to an end. Miss Russell's season in "The Stronger Sex" terminated last Saturday night. She will sail next Wednesday for Europe, to be away the greater part of the summer. Upon her return she will announce her plans for the season.

It is generally admitted that Mrs. Leslie Carter's expensive and elaborate production of John Luther Long's play, "Kassa," in which she has just closed her New York engagement, has not been a very profitable venture thus far. The road tour, which has now been started, is designed to retrieve the fortune sunk in the production.

AMUSEMENTS. AMUSEMENTS.

BOYD'S THEATRE
FOUR NIGHTS Beginning TONIGHT, APRIL 4TH
MATINEE WEDNESDAY
FIRST TIME IN OMAHA
THE TRAITOR
A Dramatic Sequel to... THE CLANSMAN
DRAMATIZED BY Channing Pollock and Thomas Dixon Jr.
From Mr. Dixon's Famous Novel
Direction George H. Brennan
75 PEOPLE ON THE STAGE
2 CARLOADS OF SCENERY AND HORSES

Sunday Afternoon and Night, April 11
AL. G. FIELD'S Greater Minstrels
60 Merry Minstrel Men, Comedians, Singers and Dancers
Oldest and Best Minstrel Organization.
"THE SHOW YOU KNOW"

BURWOOD
PHONES—Bell, Doug. 1506; Ind. A-1506
Mr. & Mrs. Bacon's and Mr. Grew's Farewell Week
TWICE TODAY AND ALL WEEK
THE COMEDY DRAMA,
"THE FORTUNE HUNTER"
Bargain Matinees Tuesday, Thursday, Saturday
EVERY EVG., 15c, 25c, 35c and 50c
NEXT WEEK—Elaborate revival of the war-time drama, "SHENANDOAH" The Omaha Guards in the big battle scene.

KRUG THEATER
15c-25c-50c-75c
Matinee Today 10c-25c-50c
4 DAYS Starting Mat. Wednesday Matinee Today
The Kilroy and Britton New Melodrama, with Music
The Candy Kid
30 — COMPANY — 30
Chic Chorus — Bon Bon Girls — Seven Song Hits.
3 DAYS Starting Mat. Saturday Thurs., April 8
The John F. Sullivan Amusement Company, Present
The Melodramatic Success of the Season,
In The Nick of Time
Excitement, Pathos, Comedy, Tears and Laughter
Magnificent Production— Unexcelled Cast.
ALL SUMMER
Opening Easter Sunday Matinee
LATEST MOTION PICTURES
and ILLUSTRATED SONGS
1,000 Seats, 10c—1,000 Seats, 5c.

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ADVANCED VAUDEVILLE
MATINEE DAILY, 2:15. EVERY NIGHT, 8:15.
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Magnetic as a Battery—Pretty as a Picture.
Lily Lena
The Lovely, Fascinating, Lively English Comedienne.
Dick Crolius
And His Company, Presenting "SHORTY"
A Brief Race Track Incident, by Mr. Crolius, the Original "Biff," in "Peaches."
Those Wondrous Playthings
"Jewell's Manikins"
The Skillful Miniature Rovue, Presenting "Toyland Vaudevilles."
Those Eccentric Musical Comedians
George D. Snyder & Harry Buckley
In Their Newest Offering, "No Smoking Allowed."
The Chadwick Trio
In a Short Farce Comedy
"FOR SALE — WIGGIN'S FARM"
With Miss Ida May Chadwick, "The Hee-Haw Girl," Champion Lady Buck Dancer of the World.
Louise Schmidt Operatic Trio
In a Rendition of the Popular Prison Scene from "Faust."
Mr. and Mrs. Franklin Colby
Mystical, Electrical, Musical "Kimo."
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Always the newest in motion pictures
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Wednesday Eve., April 7
H. GODFREY TURNER, Presents
Maud Powell Trio,
Maud Powell, Violin,
May Mukle, Cello,
Anne Ford, Piano.
Will Not Appear in Omaha
Seats at A. Hospe Co., Omaha.
Seats at Star Theater, Council Bluffs.
Prices 50c to $1.50

First Baptist Church
Thursday, April 15th, '09
PIANO RECITAL
BY
MAX LANDOW
PROGRAM:
CHOPIN & LISZT
Tickets $1.00 and 75c; on Sale at Hospe's

OMAHA MAY MUSIC FESTIVAL
May 14 and 15, Matinees and Evenings
Minneapolis Symphony Orchestra, Emil Oberhoffer, Conductor.
ORATORIO SOCIETY
Miss Louise Ormaby, Soprano.
Miss Esther May Plumb, Contralto.
Mr. Arthur Middleton, Basso.
Mr. Ira B. Penniman, Conductor of the Festival.