THE OMAHA SUNDAY BEE: APRIL 11, 1909.

What is Going on in the Stage World Briefly Told

aha was marked | Hamlet, which, to Judge from biographers | performances Sunday afternoon and even- | pus of the Columbus university. Here it is late Bronson Howard has been the stand-If at all by a lack of activity of the day, seems to have been due to the ing. at the theaters. The Boyd had fact that she looked worried and nervous one attraction that was valuable by nature and thus offered an early exchiefly for the purpose of show- ample of the doctrine of physical suit- will be seen at the Boyd Thursday, Friday ing those who attended that they ability as opposed to art.

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H

had not seen the worst; the Krug observed Mrs. Shaw, Fanny Wallack, Mrs. Broug- company and production, continues to be Mac looks good to her. Lady Leslie has by presenting its last attractions of the ham. Susan Denin, who later was an ad- the sensation and surprise of the theatri- come to this country to marry a man she season, its boards being now given over mired actress of old women parts until a cal world. The play has been the subject has never seen, having been bethrothed to it was given at the Burwood theater. In to the uses of the blograph, while at the few years ago: Mrs. F. B. Conway and of newspaper comment and public and pri- him during her childhood. The action of Burwood the feature was the closing week Julian Seaman were some of the women va c g-aslp everywhere. Ministers have the piece hangs on the love affairs of these for Mr. Grew and Mr. and Mrs. Bacon. actresses who took a try at the Prince of preached about it; politicians, big and lit- young people. Many brilliant song numbers The Orpheum continued its money-losing Denmark annually. It is not so surprising business, due to the fact that the lower that they had the courage to do it as the worked up. In the larger towns the box- being decided hits. One of the best numfloor hasn't about 300 more seats. At least fact that the public enjoyed the plays office scenes have been almost riotous, so bers is entitled "When You First Kiss the that many more could be sold each time enough to come and see them and even eager has the public been to get its money Last Girl You Love," with other good ones the house opens its doors. But the real talked seriously about their conceptions of in and obtain the first reservations. Au- like "Love Me Just Because," "What's the feature of the week was the commencement of final work on the excavation for

who both enjoy and appreciate

light comedy acting of a high

that Mac, the hero, meets for the first and of its kind for over twenty years, it time a certain Lady Leslie from Scotland. The success of "The Clansman," which who has never in all her life spoken to a and Saturda+ with the original New York man. She is entirely unsophisticated, and ler sharing honors in the leading roles. The

le, h-ve b cp mightily concerned and run throughout the piece, some of them

nearance of three new members of the Burwood company-Thaddeus Gray, leading man; Hugh Gibson, comedian, and Lea Remonde, character woman. It is believed that all three will immediately jump into popular favor. There will be matinees to day, Tuesday, Thursday and Saturday. To follow the big revival of "Shenandoah." the Burwood theater will offer "The Cowboy and the Lady," the title roles in which will be played, respectively, by the new leading man, Mr. Gray, and Miss

-10-

Leone.

open on January 1 next, and attractions are now being booked in New York for the house. Plans for the theater call for something that is just a little ahead of anything in the west, not excepting Chicago. Whether the dream of the architect will be fully realized in steel, marble, mosaic and tapestry is not yet fully determined, but the prospectus is wonderfully attractive Beginning on Seventeenth street, the first three stories of the new building will be designed especially for the front of a theater. A port cochere will extend almost the entire length of the front of the building, built of iron and glass, with the new-Sun. est ideas in light effects. A deep vestibule will give entrance to the lobby of the theater, where the box office will be located, and from the lobby progress will attain the the foyer, which is to be one of the features of the theater. It is spacious in design, with high vaulted ceiling and finished in marble and mosaic. On one side will be the ladies' parlor and on the other a smoking room for men. A roomy promenade inside runs back of the seats and provides accommodations for visiting between acts. Six boxes flank the proseenium on either side, roomy and elegant in design. The feature of the construction inside will be the immense marble pillara rising at either side of the proscenium from floor to celling. These will be the only columns, as the balcony and gallery, will be supported on the cantilever principle. The walls are to be hung in tapestry and other interior finishing is in keeping. The mural decorations contemplate an elaborately simple display, which will make the general effect of the auditorium richly beautiful. All the appointments are to be on a similar scale and the whole will make the Brandels the handsomest theater in the west and one of the most beautiful in the country. The final acceptance of the plans awaits the coming of Mr. Emil Brandels, who is now in the east, but is expected home shortly. When the plans are fully determined the work of preparing the specifications will be taken up and it is hoped that bids can be invited early

the new Brandeis theater. The graders

are now busily at work putting down the

hole in the ground needen .or the founda-

tion and the underneath workings, and it is hoped that by the time they have finished

the contracts for the superstructure will

have been let and the builders will be

ready. Messrs, Brandels and Woodward

& Burgess are eager to have the house

order have at present more opportunity to indulge their taste in this direction than for some time. In fact, the theatrical season is waning with considerably more dignity than it has exhibited at any time since It opened last September. In addition now playing in this city with those of players of quality the public has an opportunity to compare the results in the case of two experienced women stars now playing in this city with those of more youthful but far less well qualified actresses who have been seized upon and exploited by managers who think that the public prefers youth to brains and beauty to skill, says the New York

The two stars who are at present enforcing this comparison are Miss Henrietta Crosman and Miss Grace George. Both of these actresses have achieved stardom only after a long period of apprenticeship and years of hard work and intelligent study and exercise. They furnish an instructive contrast to the hand made stars with which theatergoers have become rather more familiar of late than seems necessary.

Take the case of Miss Crosman first, since she is the elder actress. As a young girl she studied for grand opera. in Paris until illness obliged her to abandon her ambitions in connection with the lyric drama. Then she came back determined to take up work on the stage of her native country. She was some time in getting a hearing, making her first appearance in "The White Slave" in 1889-which, it will be noticed, comes pretty near being twenty years ago, and was eleven years before she became a star.

Her next appearance was a brief engagement in what was then called "variety;" in 1890 she played subordinata parts in Augustin Daly's company, then still prosperous; the following year she joined Daniel Frohman's Lyceum Theater Stock company, following that with two years of miscellaneous parts with

ISCRIMINATING theatergoers Charles Frohman's company, during which period she spent much time on the read. A year in stock ensued. Her first striking success in a part of predominance was perhaps in "Glorlana" at the Madison Square theater, but after a few performances she was taken ill and did not play for a year. For some obscure reason the road claimed her after that until 1900, when she began her career as a star. Since then she has played with conspicuous success in many productions, the best known being "Mistress Nell," "One of Our Girls," "Nance Oldfield," "The Sword of the King" and "Madeline."

Two Real Feminine Stars

Miss George's career has not been quite so extensive. She is one of the few stars who are graduates of a dramatic school, the American Academy of Dramatic Arts being her sponsor. She made her debut fifteen years ago in "The New Boy," a farce popular at that time. She was the Lucy in "The Girl I Left Behind Me." played an ingenue in "Charley's Aunt," Madeline in "Frederic Lemaitre," and then went into vaudeville with Charles Dickson. She returned to the legitimate stage in a French farce called "The Turtle," then appeared in "Mile. Fifi," and was first starred in "The Countess Chiffon." She was scarcely ripe for that honor at the time, but persevered, her first real success in a star part being achieved in "Her Majesty." Then followed "Pretty Peggy," "Frou Frou," "The Marriage of William Ashe," "Clothes" 'Divorcons' and now "A Woman's Way. It is not pretended here to enumerate

every part played by these two actresses, but only to name enough of those parts to indicate that these two players have arrived at their present eminence legitimately, in the only way in fact, save in the case of prodigles, by which such eminence can be justly attained and securely maintained.

Miss Crosman in "Sham" and Miss George in "A Woman's Way" are now giving exhibitions of skillful work in a field of histrionic endeavor in which American ectresses have of late seldom excelled and in which the English are

Miss Crosman, to be sure, has personal limitations, which in the present instance prevent her from giving a thorough impersonation. She scarcely seems the member of an old, aristocratic fashionable Knickerbocker family, But this weakness in her representation is more than atoned for by the definesa and flexibility with which she indicates the various moods that take possession of the character which she plays. The manner in which she reads a letter in the last act of the comedy is in itself a liberal education in the art of light comedy acting, and no young actress who has aspirations in the same field ought to miss seeing it. She is mistress of mirth that rises above tears and of tears that just peep through mirth. Her art is as strong and flexible as the arm of a skillful fencer.

for the most part far our superiors.

Miss George's art, while it is exerted in the same field of light comedy, is of a less overwhelming character. The lightning of light comedy is just yet not for her, but she is mistress of the zephyrs and the sunshine. She gives, moreover, a more genuine impersonation than does Miss Crosman. She is nearer being the woman that the playwright drew. She makes her character in "A Woman's Way" a very real and humanly delightful person, and in her serener manner she is quite as flexible as the older actress. She has, moreover, the assistance of that extraordinarily facile light comedian Frank Worthing, who is probably today the best male exemplar of that style of acting on the American stage.

Students of the art of acting, if there are any, will find food for reflection in the careers and success of these two actresses. It may be that the managers who pin their faith on youth as against experience and skill are right. It may be that the public will pay more dollars to look at a pretty girl making motions that a stage manager has taught her than to see a skillful actress doing things intelligently and uttering lines beautifully, but if so it's a pliy, and one prefers to believe that it's a condition that will not endure.



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Actresses More and More Seek to Ennet Male Roles.

in May.

is certainly the Grand Old Woman of the list that appeared in "The French Spy," Australia are now on the tapis. drams. She is now well in the 60s, but no "Jack Sheppard" and other plays to which less difficult a task than playing the title it had become a theatrical convention to

WOMEN WHO'D PLAY THE MAN these gifted women grows ever smaller. zied enthusiasm that campaign managers Anybody's Moon but Mine." The cost is Charlotte Cushman will ever remain the of Taft and Bryan might well envy. most notable of the American actresses Leading all other native plays in point of who played seriously the parts of men, for popularity, it is eagerly demanded in for-NEW YORK, April 10 .- Sarah Bernhardt in that category are not to be included the eign lands and productions in Japan and

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Another of those big, breezy musical

graph appeared;

"A great deal of fun has been poked, first

This is the festival of Easter. Today

the thought of resurrection will be empha-

and eternal life will be held forth, and the

old, old story will be told, in various ways,

sized from pulpit and chancel. Immortality

the role. In later years the number of diences are worked up to a pitch of fren- , Use," "Adios, Senorita," and "Don't Be headed by Homer B. Mason, who previous to his engagement with "A Stubborn Cinderella" was a headliner in vaudeville on the Orpheum circuit. Miss Grace Edmund

has the party of Lady Leslie, and besides her many other charms has a beautiful soprano voice, which she uses effectively in

About Music, Musicians and Musical Events

In the realm of music we are so often

confronted with that very statement: "I

don't know anything about that; I only

know what I like and what I don't." Or

to be more accurate, in musical matters

frank admission, "I don't know anything

about that." But, no matter. That will

What a little key it is!

remarks the following para- of our prejudices and superstitions."

come.

Why?"

doesn't.

foot, and in the course of his the key which will unlock the "padlocks doubtful, asks that resurrection question,

aged Saunders Carlyle, who always drank off his whisky to the last drop the instant if was poured out for him? "Why do you drink down your liquor "Why do you drink down your liquor in that quick, greedy way?, a stranger said to Saunders in a reproachful tone. "'I once had one knocked over,' the old man explained." "The wife rose hurriedly. "Come, Clarence, she murmured sternly, "we've had enough of this. I'm not going to have you drinkin' in any Salome dance or disrobin' act!"

Word from Miss Florence Gerald is to the effect that she has just closed her season and will spend Easter at her home,

Forbes Robertson and Gertrude Elliott will tour this country next season in Jerome K. Jerome's "The Passing of the Third Floor Back"-a play which has some similarity to "The Servant in the House."

James and Sadie Leonard and Richard Anderson

David Belasco was in his best mood at a dinner at the St. Regis preceding his vacation-his first vacation in twenty long. Mr. Belasco, in the course of a learned review of barefoot dancing, problem plays and such-like outcroppings of stage his-tory, smiled and said. "It may be true, as some have claimed, that immoral plays are due to the immoral taste of woman. Yes, that may be true; but, gentiemen, did you ever watch at the theater an elderly, staid, perhaps somewhat unprepossessing wife, broading over a hus-band a little younger than herself? These wives, surely, are no supporters of the im-

fancy.

moral stage spectacle. "Such a wife sat in one of my theaters during the production of a drama. The heroine, a beautiful girl, said at a dramatic noment:

'Merciful heavens, I am undone!'

role in Rostand's "Cyrano de Bergarac" is assign women.

to be her next undertaking. Constant Co-Adele Belgrade used to play Hamlet, and quelin, with whom she had played the that was not more than a score of years part of Roxine so frequently, is dead, and ago. Her most successful predecessor by probably no actor in France is courageous only a few years was Mrs. Daniel Bandenough just now to take up the part. He mann, who played the same character all played Cyrano more than forty times this over England until a comparatively re year during the weeks preceding his sick- cent period. Mrs. Emma Waller used to ness and his triumphs are freshly remem- act that role, as well as Iago to the bered in Paris. Sarah is going to act the opposite characters pluyed by her husband. role, however, and it is fairly certain that Mrs. Waller, who was a survival of the tragedy queens, lived for years after her the public will want to see her. retirement over in West Thirtieth street

It was only a short time ago that Mme. Bernhardt wrote to her representative, and taught the young theatrical idea to William C. Connor, who has been her friend shoot in a direction that there is not the and adviser ever since the death of Maurice Grau, that she hoped this season to add another role to her repertoire, Mephisto-Marie Prescott was the last of the women pheles, in a version of "Faust" that Henri Bataille was writing for her. There was a delay about her acquisition of this new masculine character because Mmc. Bernhardt and the dramatist fell out and she wanted him to get out and let her finish the play herself. Just how M. Batallie received the suggestion is not known here; but Mme. Bernhardt has not yet played the devil on the stage, so there are grounds for believing that he may have objected to withdrawing at this crucial point,

The desire to play Cyrano marks the extreme of the Frenchwoman's ambition to play men's roles. She acted here as the ingenuous hero of "Le Passant" as long ago as her first visit to New York; but the only other male characters she has subsequently shown here were Hamlet and the hero of "L'Algion," the little duke of Reichstadt. Abroad she has played the hero of De Musset's "Lorenzaccio" and began her recent cycle of men's parts in that play. Her tendency to gather as many such roles as possible into her repertoire was also shown by her ambition to act Romeo whenever an appropriate Juliet who also spoke French could be found.

Mme. Bernhardt is not an exception. The disposition of women to play masculine roles undoubtedly grows stronger. Maude Adams, who made the fame of "L'Aigion" in this country, has since that time gained even great vogue for Peter Pan, although she could not do the same for the hero of "The Jesters." which is the latest masculine figure she added to her repertoire. It is said that she would appear only in male roles if there were plays enough of that kind to interest and occupy her. It was the desire of two actresses to get "L'Aigion" that led to the parting of the ways between Charles Frohman and Julia Marlowe, who was then under his management. Miss Marlowe was so anxious to represent the young hero that she never forgave Mr. Frohman for handing the play over to Miss Adams. Her own rights to the part time minstrelpy has been before the peoshe considered proved by the success she ple, but fow, if any of them, have aphad made in "Chatterton," a one-act play proached the position in this line held by, that she now rarely performs. Only a short time ago Annie Russell, who had Minstreis. Entirely original in his conmade her greatest successes in gently in- ception and characterization of his part genuous roles, decided that she wanted to of "The Man From Onionville, Indian Terget into line and act a masculine role. She "try," Billy Clark jumped at a bound from selected one that has always been a lotted a comparatively unknown comedian to one to a woman, however, and acted Puck in "A Midsummer Night's Dream."

There is of course in this tendency nothing like a return to those palmy days in which the woman Hamlet was only a little scarcer than the woman lago. Old records wit is such as to touch the deeper feelings of the drama announce as many women in our nature. Billy Clark is seen in the Hamleis os there are Norus today. As far back as .519 both Mrs. Bartley and Mrs. "There's Always Something Wrong," which Barnes made successful appearances in the role and were taken seriously by large Re a Little Too Soon Than Just a Little audiences. It was significant of the taste Bit Too Late." of the times that some years later Charlotte Barnes, who had failed in every other

least demand for today.

and last, at the man who, brought face to Iagos in this city. She acted the role with face with any form of art expression. her husband when he came here from his says, 'I don't know anything about that; Virgina farm to give a series of Shakes-I only know what I like and what I don't.' pearlan plays. Several years ago Helene The fun is legitimate enough. Its legiti-Mora, who was popular then as a singer macy is made manifest and its essence ex- we more often hear the latter part only: of sentimental mother ditties in the music pressed in the famous retort that 'the "I know what I like and what I don't. halls, decided that she wanted to attempt monkeys in the zoo know that.' And yet In the realm of art we don't even hear the the melancholy one and her music hall there is no man, though he be now critic public in those days was large enough to or connoisseur, who has not, in the beginenable her to have her way with the ning, found himself thus limited in knowlmanagers. So she acted the closet scene edge. The difference lies in one's attitude at Hyde & Behman's so acceptably that it was scarcely possible to sit through it. toward the discovery and in one's recognition of two facts, namely, that the begin-Those who went to scoff remained to yawn. nings of understanding as well as its re-Less than two years ago Adelaide Keim wards, come from within us, and that the tested the loyalty of her stock company first step from the simian toward the clientele in Harlem by appearing there for human aestheticism is the self-propounded a week as Hamlet and escaped violencequestion, 'Why do I like this and not which may show that her friends had that?' learned to love her or that, like Helene

Mora, she was competent. These later efforts it will be seen, or presenved for the outlying theaters. They never penetrate the heart of the theatrical district. ----

and sung by choirs, while the tongues of The desire of appearing in a man's role the organs which were silent during the led Miss Barrymore two years ago to atlast days of "holy week" will peal forth, tempt the part of the boy here of "Carmighty in power, and noble in volume. rots," which did no more than add another In the days of our childhood we heard modest success to her large number. She many times, of the necessity of being prelike other popular acresses of the day is searching for the play that contains the pared for death, but somehow that has been changed. The thought of eternal attractive male character that they are anxious to play. If there are not more of thought of death. "Prepare to meet thy these impersonations within the next few God" has given place to "Prepare for seasons it will be because the dramatists eternal life." have failed to supply the plays that contain them.

COMING TO THE OMAHA THEATERS more like eternal stagnation, or eternal

Attractions Promised for the Week at the Local Playhouses. to wash ... '

There have been many delineators of eccentric comedy on the stage during the tide reflection as well as any other. If the "Kingdom of Heaven" is "within you, ' then it follows that eternal life be-Billy Clark of the Al G. Field Greater gins here; if eternal life begins here, it begins with a question mark. And that little question, "Why do I like this and not that?" is the beginning of the development of one's eternal powers. "This little question." says Mr. Kerfoot. of the greatest on the stage. Clark is "is the pass-key to an unknown world. what might be called a quiet comedian. His work is as smooth as oil. He gets It opens all doors, even the padlocks of our prejudices and superstitions." inughs without effort and they are hearty

laughs. They come from the heart because his Iral part in which he sings his great hits. is a quaint negro plaint, and "I'd Rather

Minstrel utily Clark. "The Man Behind of an old truth, is ready to crucify the the Fun." will be seen here with the Al bearer of the good news. role in spite of the talent and popularity G. Field Greater Minstrels at the Boyd Let us then grasp, with the most fervent

shows from the metropolis of the west comes to Boyd's April 18, 19 and 20. This is one of the latest Chicago productions, bearing the title of "A Stubborn Cinderella." The opening scenes shows the cam- afternoon. This truly great play by the Keith & Proctor circuit, Mrs. Manning will

a number of songs. "Shenandoah" will be given at the Bur-wood theater for the week starting this Manning has returned to her home in Omaha after a seven months' season on the

254 West Forty-sixth street, New York.

When the question is asked in sincerity

They will start with an engagement Sister Maxine's New York theater.

Mrs. Carter-Payne is considering seri ously the advisability of casting fortunes with the Shuberts. "Kassa," the romantic drama by John Luther Long, in which she appeared lately, has been anelyed for the present, but may be seen on tour for the present, but may be seen on tou in a few weeks. For the summer the ac tress will head a St. Louis stock company in revivals of her own successes-"The Heart of Maryland," "Zaza," "Du Barry"

and La Tosca.'

N A recent number of Every- sepulcher that entombs the good, or to of understanding," says our friend, "must Eugene Walter is writing an antithesis to "The Eastest Way," which he will call "Another Way." The play will probably be used as a vehicle for his wife, Miss Charlotte Walker. He has just completed a melodrama of the bulky, undisguised kind, which will be called "The Last Mua-ter," and which will probably be produced late to the spring or carly in the fail. body's Magazine there was an break the seal which bears the impress of come from within." When one awakens article on books by J. B. Ker- ignorance in high places, and let us seize with that thought, when the soul, timid and there is going to be an answer. And the answer will depend on the very honesty of late in the spring or early in the fall.

According to reports from Pittsburg James K. Hackett has found a play re-markably well suited to him in "A Son of the South," by C. T. Dazey. A trial per-formance was given during the Pittsburg and truth, and that, connecting with the sources of development without, will develop one's mind and enlarge one's being, so that life will be "more abundant" and the "rules" of man will be forsaken for engagement and marked favor greated the offering. Mr. Hackett will not present the the "laws" of art. The man-made rules play again this season, but will hold it in reserve and use it as his medium next fall are temporal and are changing every day

and in every place; one has a pet exercise for this and another for that; one has a Sarah Bernhardt has returned to Park after a five months' tour which included Cairo and St. Petersburg in the itinerary, and is now playing "L'Aigion." She is contemplating a production of "Cyrano de Bergerac," in which she will appear as the Gaseon. Nothing seems to be beyond this amaging artist notion and another has a nostrum. But the "laws" of art are eternal. They are

hearing next season.

who has scored so heavily as Walker Whitesido's leading lady in "The Molting

Whitesido's leading lady in "The Msillag Pot" all season, will be featured in the

title role.

have been discovered by him, and others this amazing artist. "Do you rec'gnize the perfession?" an old darky asked at the box office window of the New Amsterdam theater on the night "f Mr. Mantell's "Lear." "Why, what branch of the profession do you belong to, uncle?" the affiable tleket

In the matter of ordinary wickedness is it not this question. "Why do I like this and not that?" which must be asked, be fore one swakens to a sense of wrong-doing? And therein lies the beginning of understanding, the entrance into eternal

and asks himself the question, "Why do I like this and not that?" his resurrection has begun, and his is beginning to understand the meaning of the word Easter. When the music student who has been addicted to the popular song habil, who has heard nothing but the vaudeville shouter, begins to ask, "Why do I like this, and not the music of the masters?" the dawn of a new life has begun, "the passkey to a new world," as Mr. Kerfoot puts

main Simo This is the Easter morn. This, the Day of Resurrection. This is the day to ask

oform cramped and has sought new works to conquer. In short, he has written a four-act play, entitled "Miss Philura." Its scenes are set hi New England, but the author's promise that it will not be ex-cessively rural removes all cause for ap-probleming from that source. It is you Glory about thee, without thee, and thou

prehension from that source. It is even inited that the play will take a place in the ever-increasing number of plays of big themes and innels ideas. The present indications are that Miss Chrystal Home,

The Resurrection Spirit is in the air. The hosts are singing Hallelujah!

The Joy of Nature is so exuberant that

Hallehajah!

Liszt: Harmonies Second Bal role in spite of the talent and popularity of her parents, was finally accepted as the engagement of two hope, any aid to roll the stone from the to study the eternal things. "The beginning and Polonaise E minor."

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first at McVicker's theater, Chicago in

Porter Emerson Browne takes the prize

first at McVicker's theater, Chicago in Isal, and then at one Union Square theater, New York in 1882. His New York first night house amounted to Res than piec, and first week closed with a \$1,960 house. Nym Crinkie, the best known ernice of that day, designated film then as the actor of the luture. Lake in 1853 he scarted a barnstorming career of inteen years duration, during which he was dever seen in one of the larger cities. Isa. Payed "Hamlet." "Othelle." "King Lear, "The M-rehant of Venice," "Richard in a sub-relation.

when cassic repertoric falled to

One of the first announcements of new plays for next season comes from the offices of Lieber & Co. It seems that Henry Blossom, the king of the present-day librottists, has found his king-And when classe reperiorie failed to draw he produced romatic drama with such titles as 'Cougin or the King.' "The Man n Liack," "The Red Cockade, "Heart nua Sword and 'We are King, most of which he wrote himself.

During these tifteen years he was his own manager as well as his own stage director.

Two years ago, he decided to sign a con-tract with Alesars, Lieber & Co., the managers of Eleaner Robson, Viola Allen and a hust of other stars, and to desert the little towns of the middle west for the regions where theartical reputations are made.

Made. Alis first play under the new regime was called, "The Magin Mendy" by Gordon Keane, generally suspected to be an actor himself, and turnished Mr. Whiteside with the first modern role he had ever un-dernakee dertakon.

"The Battle," Cleveland Moffett's re-markable play on brains, business and the tenement question in which Wilton Last summer he went to England to visit Last summer he went to initiand to visit Israel Zangwill, and the laiter's greatest work, "The Meding Pot" was evolved. On October 5, 198, "The Melting Pot" was produced in Washington, and President Roczewski should from his box, "It's a tenerating question in which Wilton Lackays is now starring at the Savoy theater, New York, has been accorded the distinction of being made an international attraction. Dr. Merzbach, the famous German imprimeria has arranged to pro-duce the play in Berlin next section. It is his opinion that the problems Mr. Market, heads with are of national interest of sreat, great play.

strat, great play And Jacob Schiff, Oscar Straus and scores of others added words of plaise and when they reached Chicago II was so suc-cessful that it rais much longer than any serious play had ever run in that city. But the words of praise lavished on the play have been to more enthusiastic than these used to describe the act of Whiteside, new a honcretifold more mature and fine Schiff, Oscar Straus and edfold more mature and fine

Walker Whiteside. He is only 35. He was a star at 17. His first role was that of Hamlet. He scored heavily as the "Boy Hamlet."

of "not thinking" is not the gravest of all of the "Kingdom of Heaven?" the question, "Why do I not?" lack of thought. What has sent many a great soul through Gethsomane, but the superstitious prejudice of people who would not stop to ask them-solves the question, "Why?" When you read the life of Richard Wagner and real-

The Feast of the Church is proclaimed

this new world is not the eternal "new

"ise on Mr. Frank McKee's fo'ces, sah." aid uncle. "I got full charge o' cleanin ut his offices." life, the dawn of the resurrection morning. When the ignorant and unturored youth, He got by. under the spell of some other youth who John Galsworthy's new three-act play, "Strife," which deals with the interminable problem of labor and capital, and which has just been produced with marked suc-cess in London, is to be given an American has "turned his face from the clod." stops

it, has been found, and who shall say that

earth" which constitutes a part, at least,

Is it not a remarkably encouraging thing laws, not made by man, but some of them however, to think that even those who know best and most about a subject, have, are yet to be discovered. at some time or other, stopped to think

the asking.

The aforesaid monkeys in the soo are not to be blamed for their limited knowledge. They know nothing perhaps about anything! Perhaps! Did you ever notice that peculiarly gulzzical expression an old ape will wear, in looking at the human beings outside the cage? But the simian tribe knows what it likes and what if

The first step upward is the question "Why ?"

If, in the matter of music, we could get our fellow men and fellow women to ask themselves why they like one kind of music and not another, we would have started a thought process which would

bear fruit. One of the most prevalent excuses which we hear, for a gross mistake or for a cruel deed, is, "It's too bad, but he didn't mean to do it; he just didn't think."

life is more often presented than the

Eternal life means eternal progress. The way one used to think of it, it seemed It is a great question whether the fact idleness. It was like the poor old Irish evils. servant who wanted to go to heaven where

"Evil is wrought from want of thought 'thank God there would be no more dishes as well as want of heart."

Thus saith the Poet. But that is not said in excuse, for, or palliation of, the And so, the paragraph which opened this lack of thought. column today serves perhaps for an Easter-

read the life of Richard Wagner and realize what he passed through it makes your heart nick because some of those old must cal pharisees, who should have welcomed

truth, would not ask themselves. "Why do we not like his music? Why do we like this that we have, and not that which he presents to us?"

Read the lives of most of the great comtron-bound superstitions. Those who would tions." Evermore the Pharisees are seeing not listen to their messages were the chief to it, that the sepulcher is being pricess and the pharisces who sat in the made sure, and that the stone is sealed. musical seats of authority and set a guard

Evermore the spirit of ignorance and to see that the stone was scaled at the superstition and prejudice and resistance to door of the sepulchre in which the Spirit new truth, or to the better presentment of Music was entombed. When the student begins to ask this

If there is anything in the world that w really need today, it is the opening of the "padlocks of our prejudices and supersti-

the victims of padlocked prejudices and sheer delight.

posers and you will find that they were the very buds and blades burst forth in

The spring of Souls is here!

deals with are of particular interest to Germans today, and be also states that the play is more like the characteristically German play in structure and method than most of our American plays. Mr. Max Landow will give a plane recital at the First Baptist church Thursday even-ing, April 15. Mr. Landow will play Fan-tasie in F minor. op. 49. nocturne. Etude, and Barcarole op. 49 by Chopin, and the Hamlet.

I hold it truth, with him who sings

To one clear harp in divers tones, that men may rise on stepping-stones Of their dead selves to higher things,

THOMAS J. KELLY.

Musical Notes.

n the "Playwrights' Opening Night Spe where it is a star streng was filed the other evening when his new play, "A Fool There Was" brought Robert Hillard forward as a star actor at the Liberty theater, New York. Mr. Browne's remarks were brief and pointed and his example neight he fol-lowed with profit by other members of his profession. His speech follows in full: "Playwrights should be seen and not ywrights should rd." Heart Heart heard.