

What is Going On in the Stage

MAHA has fairly entered on the summer season so far as amusements are concerned. Manava has opened, and Courtland Beach will follow, and these will care for the folks who look for boating and bathing along with music and some lighter diversions. Krug park will be closed, but the people who took their pleasure among its trees and flowers will find somewhere to go. When Woodward and stock company at the Boyd will continue to provide well for those who do not care to journey to the outskirts of the city to find a park. This organization is in all respects the best that has ever held forth in summer time in Omaha. Manager Hillman has arranged his airboat so that rain or shine, he can give performances, and when the weather is favorable he will provide excellent entertainment in the open air. Then the picture shows at the Burwood, the Krug and the Innumerable other places about the city will furnish and overtake the fleeing nickel and fugitive dime, so that all who do not care to sit around the house in the evening will be sure of a place to go. And the regular patrons of the theaters may confidently look forward to the best yet Omaha has ever known when the theaters open their doors next fall. With the Shuberts in control of the Burwood, we are sure to get the best that may be had. It is not the result of competition. And the new Branded production, "The Independent Miss Gower," which adds to the pleasure of the prospect. So the summer will soon pass.

PRETTY WOMEN WITH CIRCUS
Hagenbeck-Wallace Shows Make a Specialty of Feminine Beauty.
"Who ever saw a handsome woman within a circus ring, anyway?" has been common expression of people leaving a circus tent. In fact, the average circus lady is really a beauty. Her sparkling and rickety makeup and appearing in unprofessional dress, has been considered a fright sufficient to scare children into being good. This season, however, if reports be true, no such remarks will be made when the Hagenbeck-Wallace show, Ben Wallace has a national reputation for carrying with him the finest horses, and now he has gone a step farther in matters of attractiveness by including among his scores of women performers only those who are endowed with attractive countenances, handsome figures and graceful action. In the past the stage has monopolized pretty women and rich costumes, but at present in the circus ring, especially with the Hagenbeck-Wallace show, the tendency is to employ only pretty women and such as have the happy faculty of appearing richly gowned in spite of the hot and active work required twice daily. These women no longer appear in tight, except where the nature of the work actually requires it, but they are handsomely dressed in truly elegant examples of the modiste's art, and the display of lingerie equals that seen upon the stage of the musical comedy of the day or in the trousseau of one of New York's "big girls." In fact, it is not possible that these circus women, of whom the Hagenbeck-Wallace show boasts would have a pretty good chance in a beauty contest.

And why should not the circus woman equal or excel her neighbor on the stage in looks of dress? She is far better paid than the chorus or "show girl," and her salary is frequently ten times that of the average man. Not only does she receive a better salary, but the accommodations in her career have been such that she is not instead of riding in boxcars, she now enjoys the comforts of home in a cosy apartment sleeping car of the Pullman pattern, while the accommodations in the dressing tent are far superior to the average green room of the stage. The Hagenbeck-Wallace shows' trains now contain seven sleepers, four of which are allotted to women. As the several feature acts are introduced by the orators of the Hagenbeck-Wallace show there is invariably heard a mumble of voices regarding the crowd of "coming as regards those gowns" or "ain't she pretty," or "ain't that fine." It is really an innovation for circus performers to be thus presented to the public, but it is a welcome change from the hideous, coarse and somewhat repulsive looks of the stage. The attractiveness of the performers is only exceeded by the grace and novelty of the acts done, so that the spectator is unconsciously forced to shift his or her admiration to the more important thing—

A panoramic view about the dressing room would be a revelation to the uninitiated. The convenience and comfort enjoyed would be a surprise. The women will be found doing all sorts of fancy work, or sewing an unwelcome rip, or perhaps mending every article of dress. To that of the latest and best books, while the late magazines are much in evidence. A dressing tent is the sitting room of the circus family and the same air of domesticity pervades as at the average home. The attractiveness of the costumes and the genuine beauty of the performers is only exceeded by the grace and novelty of the acts done, so that the spectator is unconsciously forced to shift his or her admiration to the more important thing—

Why? Because the instrument is the same identical instrument in each case. Each pupil presents a different instrument. To one nature has given a beautiful "singing" voice; to another, a voice full of color; to another, a voice of great range or compass; to another a voice full of tears and emotional possibility; to another a voice of much natural dramatic possibility. To others, voices which are good but full of defects; to one, a voice with a dull finish; to another, a voice of much brightness; to another, a voice very susceptible to "tremolo"; to another, a voice which is naturally hard and unattractive; to another, a voice which is by nature "throaty," and so on.

Now what chance has an audience to discriminate and to bestow its praise upon the one who has done the "best work" of the program. It is utterly impossible that there should be any such chance, and to consider the "singing" of his pupil, promptly gives its unqualified praise and applause to the one who has the best natural voice, and who may be—and probably is—the most indifferent and most careless one in the whole class of students. Thus negligence is encouraged to continue in negligence, and the serious worker is discouraged. Many a hardworking earnest student who really sings well, has complained—"Nobody wants to hear me sing," because someone more gifted by nature and less particular in work, has overshadowed her in public appreciation or even in the home circle.

But, mark! Some of the greatest singers we have heard or read of have been those who have gone through just this experience. Jenny Lind had enough discouragements of this kind to make an ordinary worker give the whole thing up. But she did not. Her biography is enough to draw tears of sympathy and of indignation from anyone who has a spark of real genuine feeling. But Westminster-Abbey places her with the immortals!

Jean De Roszke had enough discouragement to turn the average student away forever from the path of progress. But he went on. And he accomplished things. And he is today remembered as "The Master-singer."

Sir John Coombe, England's noblest tenor of the last generation, the greatest orator tenor of his day, had enough discouragement to make a man forsake the field of music for a more favorable course of work. But he worked on, and today the name of Sir John Coombe is almost as dear to the hearts of the elderly British people as that of their beloved Queen Victoria.

David Bispham had obstacle after obstacle placed in his way, but although he

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SOCIETY STOPS FOR BREATH
(Continued from Second Page.)

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Dr. J. S. Goetz left yesterday for a stay of about three weeks in St. Louis and St. Paul.

Mrs. O. F. M. Brown and baby are guests of Mrs. Brown's father, Mr. George Krug, 1617 West street.

Mrs. E. McCormick and Miss Katherine McCormick have returned from an extended eastern trip.

Mr. and Mrs. Alex Fick leave Monday for New York City, from where they sail June 5 for a trip abroad.

Miss Sarah Forhan of Denver, Colo., is visiting her cousin, Miss Celia McCaffrey of 1021 Park avenue.

Mr. and Mrs. Joseph E. Elder have moved from 4012 Harney street to 319 North Forty-first avenue.

Mr. and Mrs. H. J. McCarthy leave tomorrow for a ten days' visit to Denver, Colorado Springs and Manitou.

Miss Mary Furry, who has been ill at St. Joseph's hospital with appendicitis, has been removed to her home.

Mrs. Mills of Fremont is the guest of friends and relatives here. Mrs. Mills was formerly Miss Ala Neville.

Mr. and Mrs. Hoxie Clark of St. Louis are guests of Mrs. Clark's mother, Mrs. Ella Squires, for a fortnight.

Miss Nannie Pace has returned from Mr. and Mrs. Roland Paul of Los Angeles, Cal., who have been spending some time in New York City and are on their way home.

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