

# What is Going on in the Stage World Briefly Told

## At the Omaha Theaters

George M. Cohan Will Give Latest Comedy Three Nights at Boyd—Corinne to Twinkle at Burwood in Viennese Musical Comedy—Orpheum and Krug Have Good Attractions Listed for the Present Week.

**T**HERE is a story, somewhat elegant but fairly forceful, about the sailors fed upon lady fingers and whipped cream who came to the captain in revolt. "We want," said they, "something a little more chew to it." Delightful as was the visit here of Marie Cahill and pleasing as was her comedy with music, its coming immediately before the visits of Mrs. Carter and Henrietta Crossman served to emphasize the fact that even musical comedy of the first class, as was Miss Cahill's offering beyond any other, does not altogether satisfy the whole demand. Be it clearly understood that musical comedy has a decided right to be, in and for itself, and Omaha wants not fewer, but more entertainments like Miss Cahill's. Yet this does not fill the whole bill.

Occasionally something with more blood and snuff is desirable. One can grow weary, in time, of the loveliest etherealities, and a craving comes for something with more substance. Consequently the visits of the two eminent women named was well timed. Mrs. Carter was seen in one hopelessly bad play and one at least fair to middling. Miss Crossman was not in character, but her single offering will be generally kept in mind as one of the genuine comedy successes of the Omaha season of 1909-1910.

Mrs. Carter left Omaha with more admirers than when she came. "Kassa" left in its wake some disappointment and some failure to discriminate between play and player. Her other play pleased better, though, unfortunately, was seen by fewer people and it is a fact that her acting was better in this too.

Mrs. Carter's acting is lacking chiefly in an absence of the art of suggestion by repression. She is not open to the charge of a need of restraint, but the difference lies in this. Given the same part, Miss Margaret Anglin, for instance, would produce an equally strong effect with a good deal less effort. How much suggestion by repression can do for an actress is vividly illustrated in the difference between Mrs. Carter and another actress whom Omahans had a good opportunity to see some months ago.

But Mrs. Carter is one of the great actresses of the country and it was good to see her again even in a poor play and better of course in the better drama. Miss Crossman has genuine humor and wit, flexibility, grace and magnetism, all these qualities showing in her acting in "Sham." The play itself may not be one of the best ever written but it is striking contrast to many another comedy of manners seen in recent years. It too has bone and snuff compared to the spineless, bloodless plays of the Clyde Fitch kind.

The week saw another comedy, "Going Home." It was a play fairly clever in some respects and well acted, but the central idea, while novel, was a little too thin to spread out over four acts so that the dramatic bread was thinly buttered in spots.

The Orpheum which had a first class bill did its customary business and the Krug attracted its usual quota.

George M. Cohan, famous as a popularizer of musical comedy will head the company of 100 players, which is to present the celebrated young man's most successful play, "The Yankee Prince," at Boyd's, Thursday, Friday and Saturday, November 4-6. Cohan's songs and his altogether inimitable dancing form one of the big features in the presentation of "The Yankee Prince," but his company have also been provided with plenty of work, so that from the moment the curtain goes up on the first act, he is striking success, there is something of interest to catch the eye and please the ear. As a writer and composer of musical comedies, George M. Cohan stands distinctive, in so far as America is concerned. Cohan plays are invariably successful, and he has plenty of witty dialogue and innumerable funny situations giving them plenty of snap and zip, but they are always clean plays without a suggestive line or vulgar insinuation in the whole entertainment.

Rosetta wins the wager, and is reconciled to her lover. A matinee will be played Wednesday.

Heading the bill for this week at the Orpheum are two favorites in the realm of vaudeville. They are the comedians, Franklyn Underwood and Miss Francis Blossom in "Dobb's Dilemma." Something new in the way of a dancing act is to be presented by the six American dancers. Three dainty girls and three men of skill are featured in this number. Every movement of this clever sextet is said to be a revelation of precision and grace. "Just to Laugh—That's All" is the melange of fun to be presented by Brown, Harris and Brown. The act is a combination of laughable nonsense and music. Still another laugh producer will be offered by Walter Schrode and Lizzie Mulvey. Their sketch, "A Theatrical Agency," presents several singing and dancing features. One of the most pleasing features of the bill will be the droll London product, Griff, the juggling joker. His cleverness as a juggler is combined with much comedy. This will be his initial appearance in Omaha. Strength and skill will be exhibited in the comedy acrobatic act to be offered by the Reed Brothers. Feats entirely original will make this number one of the most striking. One of the surprises of rare excellence will be the work of the transparent painter, J. Rubens. He paints a sunrise landscape which changes to a winter scene, and all of his work is characterized by striking realism and glowing combinations of color. Again this week the kinodrome will project the latest motion pictures and the Orpheum concert orchestra of fifteen musicians will play several high-class selections at each performance. Will M. Cressy and Miss Blanch Dayne will be the headline attraction at the Orpheum for the week starting Sunday, November 7. They will present "The Wyoming Whoop," which is Mr. Cressy's new sketch. In writing this one act comedy Mr. Cressy has enmeshed the yankee and gone into the west for his scene and characters.

Elmer Glyn's widely read "Three Weeks" which caused a sensation on both sides of the Atlantic; the dramatic story, "The Magnificent Lie," and "The Three Weeks," the musical comedy, "Marcell," are early bookings at the Burwood.

"Beverly," the dramatization of George Barr McCutcheon's successful novel of that name, the sequel to "Graustark," which will be the attraction at the Krug for four days beginning today, is a story of real life told in a convincing manner. It relates the exciting adventures of an American girl, Beverly Calhoun of Washington, D. C., while on a visit to the ruling princess of a mythical principality in the eastern part of Europe, one of the Balkan states. In staging the production the management, Delamater J. Norris, have endeavored to make every last spot

## Music and Musical Notes

**T**HE following remarks on the difference between Classical and Romantic music were included in one section of a lecture recently delivered at the Young Women's Christian association auditorium by the musical editor of The Bee. In response to several requests they are here reprinted.

Classical music, pure and simple, is music which was written by men who gave their attention to the study of the laws of Art. Romantic music is music which was written by men who appeared to disregard classic law-and-form models, and gave free course to the imaginative or emotional side of their musical nature. It is again the old question of the Priest and the Prophet. In Israelitish history, the Priest officiated at the altar as an intermediary between God and the people, but always acting for the people. The Prophet acted also as an intermediary between God and the people, but he acted on the part of God. His utterance was professed with the words: "Thus saith the Lord." The Priest represents the Classic type at the temple of Art. He is making the oblation at the altar with all regard to form, and observance of law and rite and ceremony. The Prophet represents the Romantic type and is the voice of one crying in the wilderness "Prepare ye the way."

The prophetic type has gone after the lawlessness of things and has called out: "Hear the word of the Lord: Incessant is an abomination unto me: the new moons and Sabbaths, the calling of assemblies I cannot away with; your new moons and your appointed feasts my soul hateth; they are a trouble unto me; I am weary to bear them." (Micah) that is, without the spirit of the thing the forms were dead.

Now that very priestly devotion to form, ceremony, formality, ritual was the hard shell by which the living pearl was protected. Without this severe outside—the shell—the pearl, the heart inside, could not survive the voracity of outside enemies.

Now looking at the illustration from the musical side we have the same parallel. The classicists were the priests who by ritual, form, law, made possible the preservation of the pearl. But once in a while the classicists would get so anxious about the shells that the pearl would be neglected, and then a prophet would come along and pry open the shell, force apart the hard shells, as it were, and gave the life inside a chance to expand.

sible detail true to life and it is only necessary to add that they have been aided and advised by that master of stage craft, David Belasco.

In selecting the cast the management has been equally careful. It contains such well known people as Ray Beveridge, said to be one of the most beautiful women on the stage, and formerly with Mrs. Patrick Campbell, Mme. Rolane, and Henry M. Savage; Edith Shayne, last year leading lady in the Savage production of "The Devil"; and for three seasons previous with Margaret Livingston in "The Lion and the Mouse"; Hattie Carmontelle, for many years end man with Billy Rice's minstrels; last season with the Brooks & Dingwall production of "The Sims of Society"; Raymond Whitaker, for the past two seasons leading man with Blanche Walsh; Thomas V. Morrison, for two years leading heavy with Mrs. Leslie Carter, Ezra W. Graham and others.

Life on the frontier is graphically depicted in "On Trial for His Life," the latest A. H. Wood's military play, underlined as the next attraction at the Krug, three days beginning Thursday, November 4. During the play's stirring four acts and twelve scenes, there is not a dull moment. The action moves swiftly and the incidents, situations and thrills that develop are sufficiently engrossing to hold the attention of the audience from the rise to the final curtain. In point of construction, it is asserted to eclipse any melodrama in years, while in scenic display, the piece can compare favorably with any similar offering outside the popular price circuit. Forty-five people are in the cast and all the roles are in capable hands. There will be no increase in price and the usual matinees will be given.

"Jack and Jill," the musical "Peter Pan," in which Ada Meade and company will be seen at the Burwood Thursday, Friday and Saturday, is replete with musical and song numbers. Ray L. Goetz and Robert L. Keiser are the composers of the song and music in this fairytale musical extravaganza. Mr. Goetz wrote Miss Anna Held's greatest song success in "Miss Innocence" and the "Midnight Sun," and was also responsible for the music of the "Follies of 1909." Mr. Keiser, as was disclosed in recent actions at law, is the author of the songs of Miss Mabel McKinley, including "Karamazov" and "Anon."

The opera "Jack and Jill" is based upon the nursery rhyme tale of those little folk—the Fairy Queen, Simple Simon, Old Mother Hubbard, Ravenshoe, the Pirate, Old Witch Grundy, Little Bo Peep and other familiar of childhood days. The story is considerably embellished for the purposes of this musical comedy. The first act is in front of Mother Hubbard's cottage is a mountain scene, showing the snow-capped peaks in the distance; the second, on board of Ravenshoe's pirate ship Crossbones; the third in the throne room of King Arle's palace. The scenery is beautiful, especially in connection with the brilliant electrical effects. This is particularly true in the second act, when Crossbones, where one sees clouds rolling in the sky, the moon passing with its silvery beams among them, and, as the storm appears, lightning playing in the star-decked canopy of heaven, finally, amid wind and thunder, striking the mast of the ship, rending it asunder and wrecking the ship. Matinee Saturday.

do not like Beethoven; they have simply not heard their side of Beethoven."

THOMAS J. KELLY.

## Musical Notes

Mr. Martin Dues, organist and Mr. F. G. Ellis, baritone, will resume the Sunday afternoon recitals which they began last year and which were enjoyable. This series will begin Sunday afternoon, November 14th, at First Congregational church; the plan is to give one the second Sunday of each month.

Miss Evelyn Hopper writes as follows: "Notwithstanding circulating reports, I certainly expect to keep entire faith with my subscribers and the public by presenting the list of artists announced at the beginning of the season."

The one for Miss Nielson has been changed because I felt the town could not support three great artists in less than two months. I could not afford the loss. The action was taken before I knew the outcome of Scott's plans and date will be announced later.

In the series there will be absolutely no change and Carreno will open Monday, November 8.

## New Theater Opens Soon

Percy Mackaye, Governor Hughes, Elihu Root, W. K. Vanderbilt and Pierpont Morgan Will Be Leading Figures on Formal Program, Which Will Be Followed by Brilliant Cast in "Antony and Cleopatra."

**A**RRANGEMENTS for the opening ceremony at the New Theater at Central Park West, Sixty-second and Sixty-third streets, on the afternoon of November 15th, have been practically completed. The event will be a notable one. The doors of the theater will be opened at 4 o'clock for the reception of invited guests. The entire theater with its appointments will be ready for inspection, including the foyer, tea room, smoking room and bar, etc., which combine to make the theater the most beautiful and complete structure of its kind in the English speaking world. About 5 o'clock the entrant bells will ring and the guests will assemble in the auditorium. On the stage will be seated between thirty and forty guests, including the architects, Messrs. Carrere & Hastings, the founders of the theater, about thirty in all, with their president, Mr. William K. Vanderbilt, and Mr. J. Pierpont Morgan, who will be their spokesman on this occasion. Governor Charles E. Hughes and United States Senator Elihu Root, who are to make the principal addresses of the day, will also be upon the stage.

The formal part of the program will begin with an overture by a full orchestra from the Metropolitan opera house. Then will come the ceremony of the delivery of the keys from the builder of the theater to the Metropolitan Opera company. The keys will then be transmitted by the architects to Mr. Morgan, who representing the founders, will speak a few words of acknowledgment. He will then declare "The New Theater" open to the public.

The keys were specially designed for the occasion. They are of silver gilt, bear the theater's seal and were executed by Mrs. William C. Deming, granddaughter of Nathaniel Hawthorne. Following the acceptance of the keys, Mr. Morgan will introduce Governor Hughes and Senator Root. After the addresses the full chorus of the Metropolitan Opera company will sing an ode written for the laying of the cornerstone of the New Theater by Percy Mackaye, the dramatist. The pretty and

## Prattle of the Youngsters

Mrs. Neighbors—"Some one said your little baby brother was sick. What is the matter with him?"

Small Sadie—"Oh, nothin' much, I guess. He's just been hatcher' some teeth."

"What shall we name baby, sister, dear?"

Called her "Early" mamma," replied the little miss, "when she gets bigger she'll be the May Queen."

"Don't you know, little boy, that it is wrong to try to shoot your neighbors' cats?"

"I got to, ma'am. Maw won't let me pizen 'em."

"Tommy, do you know why I have kept you in after school?"

"Yes'm; you want to find out what was in that note I slipped to Kitty Jones. It was to let her know that she mustn't make eyes at me any more, 'cause I don't love nobody but you, teacher."

An exact definition of a gentleman has been tried many times, never perhaps with entirely satisfactory results. Little Sadie had never heard of any of the definitions, but she managed to throw a gleam of light on the subject, albeit one touched with unconscious cynicism. The word was in the spelling lesson, and I said:

"Sadie, what is a gentleman?"

"Please, ma'am," she answered, "a gentleman is a man you don't know very well."

A Cleveland minister frequently called out of the city, had always arranged for

## FREE ART EXHIBIT "The Conquest of the Prairie"

Latest masterpiece in oil by Irving R. Bacon, which won high honors for him at Munich last year.

## Court of the Bee Bldg.

ALL LOVERS OF ART ARE INVITED TO INSPECT THIS MAGNIFICENT PICTURE.

**BURWOOD**  
THE BUCKLE OF OMAHA'S AMUSEMENT BELT  
**TONIGHT MON., TUES. & WED. NIGHTS Wednesday Mat.**  
CATCH CORINNE'S COMELY CHORUS COMPANY OF 70  
SAM S. AND LEE SHUBERT PRESENT

**CORINNE**  
IN **MILLE MISCHIEF**  
A Viennese Operetta in 3 Acts—200 Times at Casino and Lyric Theaters, N. Y.  
EVGS., 25c to \$1.50. WED. MAT., Best Seats, 75c and \$1.

**4 NIGHTS Start-ing... THURS., NOV. 4**  
THE MUSICAL EDITION OF "PETER PAN"  
Introducing the Prima Donna, **ADA MEADE**  
Supported by Jack Henderson  
**"JACK & JILL"**  
NOTE THESE BARGAIN PRICES:  
350 Orchestra Seats (first 15 rows) at \$1  
Balance of Orchestra.....75c  
Entire Balcony.....50c  
Rear Balcony.....25c  
SATURDAY MATINEE—BEST SEATS 75c and 50c.  
Week Starting Monday, Nov. 8—Presentation in dramatic form of Elmer Glyn's sensational and world-wide read novel, "THREE WEEKS."

**BOYD'S THEATER**  
THURSDAY, FRIDAY, SATURDAY  
The Shakespeare of musical comedy, The Wagner of song, that's the play! The Spencer of elegant philosophy. The Barnum of things of the stage.  
**GEO. M. (Himself) COHAN**  
HIS ROYAL FAMILY  
AND AN ALL-STAR CAST  
**"THE YANKEE PRINCE"**  
Music You'll Whistle, Songs You Will Sing, And a Play You'll Remember Till Next Spring  
A GALE OF MERRIMENT YOU STOP LAUGHING  
BEST MUSICAL SHOW YOU EVER SAW!  
100 PLAYERS  
Girls, Girls, Lots of 'Em—Sing Some—Dance Like the Dickens.  
26—AUGMENTED ORCHESTRA—26

One Week Beginning **SUNDAY, NOV. 7** MATINEES Wed. & Sat.  
**HENRY B. HARRIS** Presents  
**THE THIRD DEGREE**  
The Greatest Dramatic Success By Charles Klein, Author of "The Lion and the Mouse"  
Same Company Identified with the New York and Chicago Success.  
**SEAT SALE OPENS THURSDAY.**

**KRUG THEATER** (WAT. WED. & SAT. 10-25-50c)  
FOUR DAYS STARTING MATINEE TODAY  
THE ORIGINAL STUDEBAKER THEATER, CHICAGO PRODUCTION  
**BEVERLY**  
DRAMATIZED FROM THE NOVEL, **BEVERLY OF GRAUSTARK**  
A STIRRING ROMANCE OF LOVE AND LAUGHTER  
THREE DAYS STARTING THURSDAY—Mat. Saturday  
A. H. WOODS, Presents THE GREATEST MILITARY PLAY,  
**ON TRIAL FOR HIS LIFE**  
Thrilling Situations—Stirring Climaxes—Sparingly Comedy  
12 FINE ACTS—TWELVE SCENES  
Sunday—FAUST.

**PRINCESS THEATER** Gen. Chas. F. Manderson  
14th and Douglas. Will Relate His Experiences and Impressions of  
Commencing today we will give a change of program Daily.  
New and up-to-date pictures.  
Pathe, Edison, Goumont, Selig, Biograph and others.  
Best illustrated songs by Mrs. Jeanette Brown Villard, Kimball Hall, Chicago.  
**Lincoln**  
Presenting an enlarged Portrait of the latter to the association.  
**Y.M.C.A.**  
Sunday 3:30 P. M.  
FOR ALL THE NEWS THE **OMAHA BEE**  
BEST IN THE WEST  
**Cecil W. Berryman**  
Pupil of August M. Borglum  
**PIANO RECITAL**  
Assisted by Miss Hazel Smith, Contralto, Thursday Evening, Nov. 11, Schumler & Mueller Auditorium Admission by Invitation.