

At the Theaters



Leading Woman with Robert B. Mantell Genevieve Hamper At the Brandeis



Alice Harby At the Orpheum



Fred Byers in 'The Girl and the Tramp' At the Brandeis



Enid Morel At the Orpheum



Robert B. Mantell At the Brandeis



MASTER WHALEN At the Empress



Charles W. Dingle At the American



Rose Reading - At the Gayety

ROBERT B. MANTELL, who for many years has offered to American playgoers the chance to see on the stage the very greatest personages of Shakespeare and the classic dramatists, has added still another to the list, already the most formidable undertaken by any tragedian since Edwin Booth, and as Shakespeare's King John will open a week's engagement in repertoire at the Brandeis theater Monday evening.

Mr. Mantell is the first male star to present "King John" in this country since Charles Kean. "King John" has rarely been played, owing to the enormous difficulties presented by the title role. In addition to Kean's, the most noted performance by the older actors in America, was that of Junius Brutus Booth. Between Kean's revival and Mr. Mantell's, Madam Modjeska staged King John in this country, playing the part of Lady Constance. The dramatic interest in the story of King John centers around the persecution of Prince Arthur, the rightful heir to the English throne, by the usurper John, reaching a climax in the Prince's death.

Mr. Mantell this season has a new leading woman, Miss Genevieve Hamper, who will play the role of Prince Arthur. Miss Hamper is a young woman who has been trained for her present career by Mr. Mantell himself since her debut in Detroit four seasons ago. The part of Faulconbridge, sometimes chosen by the star of a Shakespearean company in preference to King John himself, will be assumed by Fritz Leibler, who has been Mr. Mantell's leading man for a number of seasons. Lady Constance will be played by Miss Thais Lawson, formerly of the New Theater company. New faces in the cast are those of Miss Ethel Mantell, Mr. Mantell's 17-year-old daughter, who is in her first season on the stage; Walter Gibbs, a young English actor, who has just completed a three years' tour of Australia; and Frank Peters, an American actor, with long training in Shakespearean parts. Miss Genevieve Reynolds, Guy Lindley, John Burke and Edward Levera, who have been with Mr. Mantell for a number of seasons, are still in his support.

In addition to "King John," which is the scenic feature of this season's repertoire, Mr. Mantell will be seen during the course of his engagement in several other great parts in which his reputation is already firmly established. "Hamlet" will be given Tuesday evening; "Richard III," the only non-Shakespearean play in his Omaha repertoire, Wednesday afternoon; "Macbeth" on Wednesday evening; "Othello" Thursday evening; "King Lear" Friday evening; "The Merchant of Venice" Saturday afternoon; and "Richard III" Saturday evening. Miss Hamper will play Ophelia in "Hamlet," Juliet in "Richard III," Desdemona in "Othello," Miss Cordelia in "King Lear," while Miss Lawson will have the roles of Lady Macbeth and Portia.

Comedy will reign supreme at the Brandeis theater this afternoon and night, where "The Girl and the Tramp" will be seen for an engagement of one day. Daily matinee will be played.

Another of the Gus Edwards' offerings is scheduled for next week as the head-line attraction of the Orpheum. It is his newest, and is said to be the most pretentious of his productions. "The Kid Kabaret" is the name of it. Twenty youngsters, headed by Eddie Cantor and George Jessel, comprise the company that promises to be exceptionally entertaining in the presentation of their musical mélange. Master of the banjo is the title won by Brent Hayes, who makes of the instrument something surprisingly expressive. One of the leading offerings of the week will be the spectacular dramatic playlet, "The Devil's Mate," presented by Wallis Clark. This features the invention of Stanley Cooke, for an entire season in London at the Coliseum. The electrical features of the act are said to be startling in their uniqueness. A trio of singing lads are Manning, Moore and Armstrong, who will offer an assortment of songs, duets

and trios. Fred Hamill and Charles Abbate, one a singer and the other a violinist, will be seen and heard in a sketch called "Midnight Pals." Lee Yost, sculptors in colored clay model heads, provide comedy as they work. The Gene Mueller trio, acrobatic hoopers, with the trap drummer, Miss Roseland, will offer an interesting act. Hoops are so deftly manipulated by them that they whirl through the air, describing intricate figures and even circling the auditorium in the fashion of a boomerang.

Attention is called to the fact that beginning with today the Orpheum will present an exclusive service of motion pictures. This means a first showing of new films that will not be shown elsewhere. For this, the first week of the exclusive service, the motion picture is to be "The Railroader's Warning."

With Harry Koler, Al K. Hall and Harry K. Morton, that funniest trio of all character comedians, as principal funmakers, Messrs. Jacobs and Jermon will present the "Queens of Paris" at the popular Gayety theater during the week starting this afternoon. Not less than twelve changes of costumes are introduced by a bewitching chorus of twenty-five young women. The attraction itself, entitled "We, Us & Co. at Home" is a conglomeration of absurdity, created to exploit the versatility of the stars as well as the other members of the cast, each individual one being popular with the patrons of musical burlesque attractions. The roster embraces, in conjunction with the stars, the names of Fannie Vedder, Rose Reading, Alice Maude Poole, Dolly Bowen, Callahan and Miller, Harry Evans, Manny Koler, Billy Arlington and a chorus of twenty-five, noted for their beauty and voices. Starting tomorrow there will be a ladies' dress matinee daily.

kins, presenting a miniature musical comedy of doll life. Harry Leander & Co., in their novelty bicycle act called "A Night on the Beach," do many new and eccentric tricks upon the unicycle. Whalen, Westwood and Whalen sing their skit called "It Happened on Broadway." Joseph Remington & Co. complete the bill with a comedy sketch called "The Millinery Salesman." A splendid dramatization of George Eliot's "Silas Marner" is booked for the first half of the week, with a number of other photo plays. The picture bookings at the Empress have been arranged in such a way as to entirely avoid any sensational melodramatic pictures. Nothing but high class and legitimate productions are ever shown on the Empress program. A continuous performance is maintained from noon until 11 p. m., with four vaudeville shows daily.

MUSIC

for Herbert which appeared in a recent issue of Musical America, Mr. Borowski of the Chicago Record-Herald says the following:

"No composer in this country has done more—not one, indeed, has done so much—to educate the people to appreciate the better art. And by better art we do not mean necessarily the symphonies that are packed with figures and double counterpoint. No public ever has been taught to understand good music by stuffing it with figures. More people in Britain and elsewhere have been led to value the greatest music by learning first to enjoy the inspirations of 'The Mikado' and have been led to value it by listening to 'Elsa' and all his works.

With the establishment of the Century Opera company in New York a new magazine has made its appearance on the musical horizon, several copies of which have found their way to the musical editor. This is the Century Opera Weekly and besides publishing the program, notes and illustrations in connection with the Century Opera company, each number contains stories and essays of interest to music-lovers by artists and teachers of note. These are short, sprightly and to the point. This little weekly will do much for the furthering of interest in opera and the many points that are brought out in connection with the various operas performed and the composers of them, make such number pleasurable reading to those who are too far away to be able to enjoy the opera itself and also give the casual observer the idea of musical facts and interests.

An extraordinary discovery of an ancient organ was recently made in France by an American antiquary. The instrument was made in 1255 and bears in itself complete evidence of its age and authenticity, which is likewise proved by documents.

What adds to the marvel of the discovery is the fact that the quality of the organ is of such exquisite excellence that it is almost impossible to characterize in words. Its front is only about three and a half feet in length, its depth about two feet, yet within these dimensions are 400 tubes, many of them in horizontal position, to economize space. Only four of them are metal, the rest being wood. The stops are only four. Its history has been remarkable, it appearing in Ardennes some time after the Thirty Years' war, probably the loot of some French officer, for it was made in Suresburg, by Nicolaus Mantscheldt for a wealthy burgher, Saint Saens heard of it in 1858, when on a vacation in Ardennes. It was kept in a neglected chateau and only opened about twice a year when a very old lady, a poverty stricken member of the noble family to whom it belonged, would come to the chateau and play upon it. By cultivating the good will of the caretaker Saint Saens, then a young student, obtained permission to play upon this instrument, and recalled when told the story recently that at the time he considered it the most wonderful instrument of its kind in the world and when told it had been packed and was on its way across the Atlantic he seemed greatly disturbed and said if he had known that he could have renewed the pleasure of playing upon it again he would gladly have shortened his holiday. An interesting note that many people do not know in connection with another old instrument is that one of the original "Christofori" pianos, the first that were ever made, is also in America. It is preserved in the Metropolitan Museum of Art, in New York City, and is one of the only three pianos of this kind in existence.

Mrs. Gaski, who sings at the Auditorium on Friday evening, November 7, sings fewer concerta than ever this season, owing to the limited freedom which her operatic engagements give. She has sent a liberal program for Omaha, which closes with three Wagnerian arias and the prima donna's beautiful voice and radiant presence will again mark a noticeable occasion in our musical life. A large advance sale, including a number of boxes, is reported and but a limited number of seats remain at the disposal of the public, there is little doubt of a sold-out house.

Clara Louise Kellogg Strakoch, in her memoirs recently published in the Saturday Evening Post gives this recipe for success to young singers. It will apply not only to ambitious singers, but to any who desire honor and fame in other lines of musical endeavor:

If you are prepared to sacrifice all the fun that your youth is entitled to, to work and to deny yourself; to eat and sleep, not because you are hungry or sleepy, but because your strength must be conserved for your art; to make your music the whole interest of your existence—if you are willing to do all this you may have your reward.

But music will not have no half service. It has to be all or nothing.

In Rostand's play they ask Chanticleer: "What is your life?"

And he answers: "My song."

"What is your song?"

"My life."

Some one has aptly said, "Some musicians are born, some are made, but even those who are born musicians have to be made musicians. The history of the successful musician's life is one of hard work and infinite pains."

The early part of the month the oratorio, "St. Francis of Assisi," by Pierne, was given its first American performance at the Worcester festival. The story lends itself admirably to this style of composition. Pierne's poet treats of the worldly life of St. Francis as a youth, the renunciation of pleasure, his cloister life with its labors in behalf of his order, his death and glorification. The episode of St. Francis preaching to the birds, the sermon to the birds, the stigmatization of the saint are introduced. The episode of St. Francis preaching to the birds, is said to have been treated with much musical charm. In this the composer introduces children's voices suggestive of birds' songs. "The effect of small groups of little singers, contrasted with the choir of seventy voices, and the twittering, chirping orchestra was extremely pretty." In another scene the composer uses human voices to sing set phrases of harmony to vernal sounds without uttering a word, and here, in the opinion of Mr. Krehbiel, the result does not justify the device. On the whole, the oratorio is considered to contain much music that smacks of labor and reflection. It bears the stamp of originality throughout, and frequently of high imagination. A mystical mood pervades the religious scenes, and it is never commonplace in melody, harmony or rhythm.

More than 15,000 people were turned away, according to a newspaper report, from the performance of "Aida" given in the Roman amphitheater at Verona, Italy, in honor of the Verdi centenary. There were more than 30 performers in the orchestra. The scenery for the amphitheater cost nearly \$100,000. Fifty horses and bulls assisted in the pageant. The artists' dressing rooms were subterranean chambers which the gladiators used in ancient times.

The following anecdote is one of the many that are told about the great Italian opera composer:

In his boyhood Verdi was for a time the pupil of a certain Pietro Beletti, who owned the Cathedral of Busseto, a town near Milan. Beletti was inclined to discourage his love of music, and "What good will it do you?" asked Beletti. "You must be a priest. You will never make your living by music. Do you imagine that you will ever be made organist of Busseto?"

But one Sunday morning the regular organist did not appear, and young Verdi had the chance to play at his substitute. Verdi's performance made a deep impression on Beletti. "What a fine sound!" he had been playing.

"It was not I," replied the boy. "I followed my own inspiration."

"Follow it always," said the canon, "and study music as much as you like. I will not advise you to drop it."

Musical Notes.

In his piano recital October 20 at the First Baptist church Martin W. Bush will play the Brahms variations on a theme by Handel, the Schumann Sonata in F sharp minor and four pieces by Liszt, concluding with the Meghista Waltz.

Edith Alice Foley announces that she has opened a studio on Thursday afternoon at room 515 McCague building, where she may be found on Tuesday and Friday afternoons.

At the meeting of the Woman's club musical department on Thursday afternoon Romantic Germany will be the subject under discussion. The program will be given by the works of Spohr, Weber, Meyerbeer, Marschner, Mendelssohn, Schumann, Franz Abt and others.

Cecil W. Berryman announces a piano recital, assisted by Mr. James E. Carral, composed of the works of Schubert, Chopin and Liszt. The recital will be given the first week in December at the First Baptist church.

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