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At the Theaters

Miss Margaret
At the Orpheum

Beatrice Prentice
in "The Lure" At the Brandeis

Gaby Deslys
Coming to the Brandeis

Miss Burks
At the Orpheum

Phil Ott and Nellie Nelson
At the Gayety

Miss Love
At the Empress

THE Brandeis theater remains dark the first half of the week, reopening on Thursday night with George Scarborough's white slave drama, "The Lure," for an engagement of three days.

Following the engagement of "The Lure" Gaby Deslys, the idol of two continents, with the entire Winter Garden company, comes to the Brandeis for one day only—matinee and night, December 14.

"The Lure," which is to be seen by Omaha playgoers at the Brandeis theater the end of the week, December 12 and 13, with Saturday matinee, has for its theme the white slave traffic, and George Scarborough is its author. The second act, in particular, is said to abound in exciting situations. The bold and daring treatment of his theme of white slavery by this author led in New York to a police and court inquiry into the character of the drama, from which it emerged somewhat modified. All the characters of this hideous commerce in young girls are depicted in their true colors: the "cadet," the "madam" and the underworld politician, who is a silent partner in their horrible system. The three acts tell a well rounded and complete story in which two innocent girl victims are shown in the tolls and as finally rescued from their threatened life of shame. The play is not all of the grim realism kind, but has a love romance and plenty of heart interest. The cast, which is to interpret it here, is in every way the equal of the New York cast, and is headed by William J. Kelly, one of the best known leading men of the American stage. Beatrice Prentice, who was for so many seasons leading lady of Robert Edeson, will enact the heroine. Charlotte Granville, the noted English actress of emotional roles, will have the remarkable emotional character of the "Madam." Leonard Ide, who was last seen here with Margaret Hillington in "The Thief," will portray that dandy of the underworld, the "Cadet." Harold Russell, who made such a hit as the politician in "The Man of the Hour," will be politician in this piece. Edith Gray of "Excuse Me" celebrity, who made such a charming little mother in "The Lottery Man," will be "Mother." Other well known players to be seen will be Ruth Findlay, Jean Temple, Adolf Link and George Boycott.

associate players. After springing into prominence as the dancing feature of "The Kiss Waltz," Ted Lorraine and Hattie Burke have been equally successful in vaudeville. They will offer a selection of songs and unusual dances. Still another musical comedy favorite who comes next week is Carl McCullough. In his "Footlight Impressions" he does not offer imitations of stage celebrities, but rather some good-natured travesties on the originals. An acrobatic skit is to be contributed by Sutton, McIntyre and Sutton. Two of them are comedy gymnasts, while Kitty Sutton, their dainty assistant, is amusing as "the pumpkin girl." Perplexing illusions will be presented by the humorous man of mystery, Carl Rosini, who promises to do some astonishing things that have not previously been shown in Omaha. In addition to these features there will be another excellent act to maintain the usual Orpheum standard of high-class entertainment. This offering will be the pianologue entertainer, Helen Ruggles. As for the special moving picture feature, it will be photo-play of more decided interest than those previously exhibited. An extreme comedy novelty, "Colonel Heeza Liar in Africa," will be one of the films, and an educational subject, "Glimpses of Pond Life," will be offered.

The attraction starting today at the Hipp theater will be Mrs. Fiske's famous success, "Caprice," with Mary Pickford in the stellar role, whose hospital character in the play is Mercy. The play won commendable success on the stage and is considered an ideal subject for motion pictures, and a particularly suitable role for little Mary. Mary is just in her artistic element, as the simple, untaught backwoods girl, who falls in love with the society man and marries him despite his father's protests that she will plunge him into social disgrace, and after a comic attempt at suicide by Mary, her husband tries to make a society orb of the mountain rose, with the inevitable heartbreak. Mary gets all the humor and pathos, all the sentiment and irony, out of her role. She is imitable as the untaught, outlandish woman, when she returns cultured and educated to the mansion where she had first made her ludicrous entrance into Jack's social world. Mary Pickford is supported by Owen Moore, who plays the part of her

husband (and who therefore renders a natural performance), and Ernest Truax.

"Mendel Bellis," in Yiddish produced by the Edward Bernard Yiddish company, will be produced at the Krug theater, Wednesday afternoon and night, and will be followed on Thursday by "The Lost Sheep," a Yiddish drama in four acts. There will also be a matinee on Thursday. Mendel Bellis, the Jewish martyr, was dramatized only a few weeks ago by Mr. Edward Bernard, who arranged the production in five acts. L. Cantor, well known as a producer of Yiddish plays, staged the production. It is said, with such attention to facts and details that the play is an historic event. Mendel Bellis' life is faithfully portrayed, it is said, as are all of the facts, including his trial, acquittal and his present detention in Russia. The Bernard company presented "Mendel Bellis" first in New York City, and are stopping off here two days on their way to San Francisco. In California they will pose for the moving pictures to be made of the Mendel Bellis case.

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Gaby Deslys, with her wonderful collection of costumes, which are said to be the prettiest and most expensive owned by an actress on the American or foreign stage, and her gems, including her famous string of pearls, comes to the Brandeis theater for one day only, matinee and night, Sunday, December 14.

This will be her first visit to this city. She will be seen in a little modern musical play entitled "The Little Parisienne," and, like Gaby, the atmosphere will be Parisian. Her supporting company will be a large one and will include her dancing partner, Mr. Harry Pilcer, who has been with her during her recent triumphs in London, Paris, Berlin and Vienna.

This is Gaby's third visit to America, and while she is well known, she remains in America but a brief time each season; this, in spite of the fact that her management would gladly retain her for an indefinite period, but Gaby has a psychology of her own as applied to human nature in connection with the theater. She believes that it is better to give her audiences a change and, therefore, after playing a limited period in America, she returns to Paris, playing there, and then Berlin, Vienna, Budapest, London and other continental cities, which gives her as warm a welcome as does New York.

She takes little time for play, about the only vacation she gets being the brief rest on shipboard going to and returning from Europe. While she is in Paris, if not acting, she gives up all of her time to the designing of costumes, fittings, etc. Then she is constantly besieged by dressmakers, designers, jewelers, wig-makers, shoemakers, and what not.

In "The Little Parisienne" Gaby will play the leading role, which is another way of saying that she will be given every opportunity to display her talents as a singer and a dancer. When she first came to America she appeared in a little French skit. Then she spoke only French, but now she has mastered the English tongue and is capable of handling almost any role. She takes keen pride in improving her art, especially in taking up new steps. She is now as clever a dancer as any American girl, and Paris was quick to realize this when she returned there last summer.

Thirty players, with William Burruss as the star, will be seen and heard at the Orpheum this week in the grand opera travesty called "The New Song Birds." With book and lyrics by George V. Hobart and music by Victor Herbert, this headline attraction promises to be something exceptionally diverting. The offering humorously portrays the conditions prevailing in grand opera, with Mr. Burruss featured in the stellar role of "Oscar Hammerstein." "A Business Proposal" is the title of the one-act comedy to be presented by Jack Kennedy and

Phil Ott and Nellie Nelson. The attraction starting today at the Hipp theater will be Mrs. Fiske's famous success, "Caprice," with Mary Pickford in the stellar role, whose hospital character in the play is Mercy. The play won commendable success on the stage and is considered an ideal subject for motion pictures, and a particularly suitable role for little Mary. Mary is just in her artistic element, as the simple, untaught backwoods girl, who falls in love with the society man and marries him despite his father's protests that she will plunge him into social disgrace, and after a comic attempt at suicide by Mary, her husband tries to make a society orb of the mountain rose, with the inevitable heartbreak. Mary gets all the humor and pathos, all the sentiment and irony, out of her role. She is imitable as the untaught, outlandish woman, when she returns cultured and educated to the mansion where she had first made her ludicrous entrance into Jack's social world. Mary Pickford is supported by Owen Moore, who plays the part of her

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By HENRIETTA M. REES.
OHN C. FREDUND, editor of Musical America and a staunch patriot in regard to American matters musical, has now turned his attention to the teaching forces, and has recently been in conference with many prominent persons in Washington, with the intention of arousing interest in a national movement for the elimination of the fake music teacher. To establish a national demand for the registration of music teachers, the same as physicians and lawyers are registered, is the plan. A step like this would do much for the cause of music in America.

If a teacher was compelled to register it would at least mean that he had a certain amount of education behind him, and at the present time we have no guarantee of that. It is no uncommon thing for a student who has perhaps put in about two terms of musical study to begin to look about for pupils and to consider himself or herself as a teacher. There is also nothing to prevent their doing so, and it sometimes takes the pupil or the pupil's parents a long time to find out that they are not making the progress that should be made.

The incompetent music teacher may be found everywhere, and he is just as numerous in the large cities as in the smaller ones, and in Europe as in America. He is to be found in different styles and conditions, and many are the crimes that are committed by him in music's name.

There are so many people in the world that know nothing about music, who look upon it not as an art, but as an amusement; who do not look about them at musical matters, who are not educated

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to listen and think independently and to compare—not the personality of the players, but what they have to offer, and who want their children to study enough only to be able to play or sing a little bit, but by no means to be professionals (as if there were any danger in the majority of cases). These people, as a rule, find a teacher that is, first of all, cheap, financially. Often they might better throw away the money in the first place and save the child's time and effort, for although there are sometimes bargains to be found in a cheap music teacher, too frequently their knowledge is scant and they are like every other cheap thing—there is no quality to the work, and when their pupils are placed side by side with those of better known teachers they cannot compare favorably. In close proximity to this type of teacher might be mentioned the indolent teacher, the one who really has studied to a sufficient extent to be able to teach up to a certain point, but who is easy-going, does not insist upon things being correct, and unless the pupil asks questions seldom tells him anything or gives a reason why statements made are true.

It is not always the teacher whose fees are cheap who is the fake. All too often there are found persons with limited ability or knowledge who with a foreign name or peculiar personal eccentricities and a great deal of judicious advertising, will manage to attract pupils who will pay a good fee for tuition, only to find out later that they have learned things wrong, and sometimes when it is too late to change. Many times cases have been cited in musical magazines of teachers who have promised to place vocal aspirants in opera if they will study with them for a

Registration of music teachers throughout the country would not remedy all the evils of music teaching any more than registration of doctors prevents quack doctors or poor and careless treatment of many cases, but it would prevent a number of people from entering the field as teachers without a certain amount of fundamental knowledge. A plan of this sort, if successfully carried out, would be welcomed by sincere teachers everywhere, as it protects them as well as the public. We have many in Omaha who would be glad to see it come, men and women who can hold their own in any community, and who would rejoice at any step to raise musical efficiency.

A distinguished visitor of the week was Leonard Liebling of New York City, the editor of the Musical Courier, who is making a western trip. During his visit Mr. Liebling met many of our musical people and attended a rehearsal of the Omaha Mendelssohn choir.

In "The Queen" appears an interesting article by Ernest Carter, upon the col-

(Continued on Page Eight.)

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