THE OMAHA SUNDAY BEE: OCTOBER 25, 1908.

Music Master." This has never been seen here, as the eminent actor has not played in this city since he became a star. Although "The Auctioneer," the first vehicle selected by Mr. Belasco to introduce Mr. Warfield in legitimate comedy, was an emphatic success that is very pleasantly remembered today, his two later pieces mark a most decided advance in Warfield's vitat "The Music Master" was played in New York for three entire, consecutive seasons and a part of a fourth season. There are few pieces in American dramatic literature, from "Uncle Tom's Cabin" to "Rip Van Winkle," that have graaped the public heart as has "The Music Master" Mr. Warfield holds the record, in this play, for the length of its metropolitan run, and for attendance as registered at the box offics In the spacious, historic Academy of Music in New York, two seasons ago, after a run of three sessons in another New York theater, the business averaged almost \$25,-00 a week, breaking by several thousands of dollars the former American record. made in the same theater, and held by Booth and Barrett. It is a play in three acts, written by Charles Kloin and elaborated and produced by David Belasco, who is also Mr. Warfield's manager. Herr von Harwig, the music master, is the central figure. He is a German of refinement and culture, who has met domestic misfortune in his native Leipsic. He comes to America in search of his wife and baby girl, who were taken from him by an acquaintance who moved in his social circle. Von Harwig leaves a position of affluence and musical distinction-he was conductor of an important orchestra-and for sixteen years during his almost hopeless search in the new country, he lives on the sordid east side of New York, a life of poverty The struggle and strife for a mere existence, his playing for a more pittance in a dime museum to keep body and soul together, form a pitiful contrast to his former happy life, that glowed with the passion of musical recognition and the warmth of family love. The details of his struggle, the beauty of this big soul that has reneunced and suffered for the love of his daughter, the incidents of his search for her who must now he "grown up," are all told with such vividness, picturesqueness and poetic charm that the tender little drama becomes a stirring, dramatic page from the book of life. Mr. Helasco sends to Omaha the same company of distinguished players who ap-

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company of distinguished players who appeared during the long New York engagement. Among the prominent members of the east is Miss Marie Bates, the delightful character actress, who will be most agreeably remembered for her charming comedy with Mr. Warfield in "The Aucdioneer." The others in the original company include Antoinette Perry, Isabel Waltron, Antoinette Walker, Ruth Gates, Veda McEvers, William Elliott, Oscar Eagle, Taylor Holmes, Steven Maley, Harold Meade, William Boag, Louis Verande, Agsausto Aramini, George Woodward and John Daley.

There is said to be a razzle-dazzle, zipplty-go-bang about "The Flower of the Ranch," Joe Howard's musical comedy novelty, which comes to the Krug theater today, that makes it worth while. There is a good plot, altogether unusual in musical comedy, but the play hits the high places when it comes to popular, catchy melodies, for which Mr. Howard is well known.

Heralded as the dramatic event of the season comes "The Cow Puncher," by Hal Reid, to the Krug theater on next Thursday for a three days' engagement. It is under the direction of W. F. Mann. A company of players far above the average have been engaged to impersonate the enformer characters, of which there are twenty.

Something out of the ordinary in the way of illustrations is offered in the new bill of advanced vaudeville at the Orpheum. De Biere, who comes here after



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a six months' run at the Alhambra in London, is known as "the mysterious" i Europe. "You'll Be Sorry Just Too Late." as sung by Ethel Green, is worth hearing. Miss Green returns to the Orpheum with hilly Gaston in "Spooneyville," a skit modcled on the Nell Brinkley fashion, with setting and costumes to match. Fred Bond and Fremont Benton have a sketch entitled "Handkerchief No. 15," which is one of the real vandeville successes of the season. Mr. Bond is a comedian of recognized ability. Miss Benton will add to her histrionic ability a stunning Worth directoire gown and a hat that will make the women folk "stop, look and listen." Mr. and Mrs. Gene Hughes have a playlet. Suppressing the Press," which relates the story of a disobedient wife who buys an automobile with money her husband intended should have been expended for a necklace. Mankin is a contortionist with a pretty setting. Nonette is an accomplished young musician who plays a violin and sings. She is a protege of Ysaye. The Rooney sisters have some lively dances and songs. The bill at the Cameraphone theater has

ginning Sunday includes the complete first act of "The Mikado." This is one of the finest pictures ever shown by the Cameraphone company, and the voice and action is rendered in perfect unlson, and in some of the choruses as many as fifty people appear on the screen. When seeing this remarkable picture one forgets that he is looking at mere shadows on the screen, for everything is lifelike and real. The balance of the program for the first half of the week consists of two very interest ing reels of silent pictures, which have never been shown in Omaha before; also a beautiful illustrated song rendered by Bob Reynolds and Ray McDonald, late of the western vaudeville circuit. The program for Sunday is continuous from 1 to ii p. m. The second act of "The Mikado" will be given next Sunday. Next Saturday will be souvenir day for the school call dren. A nice present will be given to every unid visiting the Cameraphone theater.

Gossip from Stageland.

"The Fighting rope." June opp admits she make quice a lot of money from the boos version of "The Squaw Man," which she wrote.

Sir John Hare has started on his farewell provincial tour in England. His repertoire includes "A Pair of spectacles, "A gdot incourt," "Caste" and "The Gay Lord gdot."

'Miss Louise Gunning in 'Marcelle' is said to be the greatest night F-er in captivity.' White the new sups levening World. She sings a night F four times at every performance, which makes thirty night Fs for the week, a record which heats that of settiagant, who sings only three times a Week.'

in New York it is said J. P.erpont Morgan has been to see miss bianche bates in "The righting trope" intee thies. When he was introduced to Charles Archman, who has the leading masculine role, he thought he was called upon to explain. "You see," said the financier, "It's the only play 1 ever saw in which there's an honest millionaire."

Mrs. Fiske insists she can hardly contain hereelf until she appears as the heroine in "Salvation Nell," young Mr. Shuidon's play, in which she is to play a scrubwoman. And realiging what a real, precise, thorough little scrubwoman Mrs. Fiske will make, we can hardly wait to see her.

Otis Harian of "A Broken Idol" tells of a time when the play reviewer on the old Chicage Chronicle confused him with Otis Skinner. Harlan was playing in "A Binck Sheep" and Skinner in "Romeo and Juliet." The Chronicle said the morning after Skinner opened that "Otis Harlan's Romeo was one of the best bits of acting seen on the local stage for a long time." Mr. Harlan cherishes this as one of his few good Chi-Sawo notices.