What is Going on in the Stage World Briefly Told

ten abstemiousness during the the Yiddish drama. week, even though offered two season. It is some occasion for wonder present state of things. But it is by no his head and the girl replaces it on his neither Max Figman nor Floryes, even more than clever, was as a chaser. they are uncommonly good actors, one a comedian, the other serious, and each standing in the very front rank among Americans. Those who did see them, and among the few were persons of ripe judgment and discriminating taste, say the plays and the players were excellent. Yet Mr. Figman and Miss Roberts each feels discouraged at the indifference of the local public. This is inexplicable; it cannot be tat Omaha folks do not care for what is good at the theater, for in the case of other actors the patronage has been large. It must, therefore, be ascribed to ignorance, and this latter hypothesis is not at all creditable to the reviewers of the local press, who have united in a chorus of praise of the performances. Not only this, but during all the seasons these stars have been coming to Omaha the newspapers have been telling the people of their ability and

CRAZE FOR MOVING PICTURES

inquiry, "What's the use?" The man who

can guess what the public wants soon ac-

cumulates a fortune.

All the Country Hit by the Boxed Up Drama.

NEW YORK, March 20.-If you happen to come loafing down a broad, quiet street in the outskirts of Morristown, N. J., or Garden City, L. I., or some other not too exciting village not far from the "gay Rialto of Noo Yawk," and see a group of men, women and perhaps children, with peek on the inside of things it is hard to a dog or two just for luck, performing antics that would create a riot in any metropolitan community, do not hastily leap to the conclusion that the inmates of a neighboring asylum for the insane have risen against their keepers as one man and made their individual and collective escapes. The chances are that the persons doing queer things are merely emplones of some concern that manufactures of the biograph theaters within the next reproduced upon the white screen that ting down to rest and falling asleep. blocks the stage opening where vaudeville used to be performed.

And if you chance to stand on a railroad station platform waiting for a train and cast your eyes upon a box perhaps three or four feet square addressed to the manager of some theater in Meridian, Miss., or Leadville, Colo., do not gaze upon it conteptuously. For all you know Mike Donlin and Mabel Hite or Harry Lauder or Vesta fuses, clasping the head to her broast. Victoria may be packed up inside that box. of Leadville or Meridian with their amus-

The moving picture wave that has withamusements that this country has to show. a couple of lovers. A New York man was coming down town on the rear platform of a Broadway trolley | Now if you don't know anything about car one evening recently. At Fourteenth the mechanism of the moving picture ma-street the car made its usual stop before chine you may cudgel your brains for a rounding what used to be known in the week and never get any nearer knowing cable car days as Dead Man's Curve. how the thing is done. This, in brief, is Crowds were pushing their way into en- the process: trances on Fourteenth street on either side

of Broadway. "They're all goin' in t' see the movin' was one of the few human beings employed chine is stopped. in New York by the street railway com-

grab for their hats when they turned on the movin' pitchers at the end of the show." The conductor was right. Any patron of

vaudeville recalls the fact that not more then three years ago the moving picture exhibitions occupied the last place on the bills of all vaudeville theaters and were humorously but truthfully known as chasers.

What has brought about the change? A variety of circumstances.

One is that the big vaudeville managers have put so much money into the game, they have hired such expensive performers and made such heavy productions that people are no longer content with the cheap vaudeville that used to satisfy them. This has worked a hardship on the little man-

by the bigger managers that they won't as a religion owes to its founder. put up with anything less elaborate in the form of vaudeville even for half the money. Driven to the wall in this fashion, the splender and radiance in Johann Sebastian smaller managers had to do something with their houses or go out of the entertainment the moving picture machine, dropped the talent. price of admission to 5 cents or 10 cents at the outside, and lot their houses were crowded seven days in the week, twelve months in the year.

Following this development the managers of even some of the big vaudevtile houses began to sit up and take notice. A good many of them figured out that while the receipts from cheap moving picture audiences were vastly smaller than from regular vaudeville audiences at 50 and 75 cents aplece, yet the producing expenses of the picture show were so much less than for vaudeville on its present elaborate basis that the margin of profit at the end of the week not infrequently made the picture bus- to go on a trip and assisted a needy iness much the better proposition.

From that time on came occasional announcements that such anud such a theater previously devoted to vaudeville parents, Bach went to live with his brother would be devoted to moving pictures in Johann Christoph, and developed so wonfuture. One of the most surprising an- derfully that Johann Christoph did not nouncements of this character came only find himself entirely free from a feeling last week when it was made known that of what might be termed semi-jealousy. Kelth & Proctor's One Hundred and Twen- This brother, it is said, withheld from ty-fifth street theater, long devoted to the Bach a fine MSS, volume of organ compoexhibition of the most expensive vaude- sitions which the latter was very anxious ville acts before the public and second in to study. But the budding genius was not importance only to the big downtown to be thwarted and he managed to squeeze vaudeville houses in New York, would go the volume through the lattice door of out of the vaudeville business and take up the cupboard in which it was kept, and sethe motion pictures.

But vaudeville on a large scale is by no means down and out, and there is no prospect that it ever will be. There will always be a good many persons who like real vandeville and are willing to pay for it. Another class of entertainment long popufar with the people who are now making moving pictures so profitable has, on the two principal churches. He retained his contrary, suffered a blow that bids fair to

This form of entertainment is the cheap Music, his Cantatas, and the celebrated manner in which it is found to fit into the melodrams, the old time Bowery thriller. So badly have the melodramas suffered the great test of the great choral societies, was composed seventeen years later. The from the moving picture crase that at the present time where there used to be many lowntown theaters devoted to the Blaney,

tempted away from their Ler- the Grand street theater, long the home of actor smaller than the first, but made up cago Tribune to become Sunday editor of "Dream" music, it has become familiar to

The cheapness of the new form of enterof the best things that have ap- tainment is, of course, one of the causes tuted for the dummy. Then the machine peared at the Boyd theater this, and probably the compelling cause of the means the only cause. The moving pict- shoulders. Roberts can obtain a hearing ure has been vastly improved in several they are both clever ways since the days when its principal use

The pictures are better, more varied, been so perfected that the pictures are run off as a whole, and there you are. no longer so trying to the eyes of the spectators, though even the picture men them selves admit that there is still room for much improvement in this respect. But the improvement does not stop here.

One big concern, noting the perfection of development which the various phonograph in this manner. companies have reached and the popularity attained by their records of songs by fn- country road. A normal man made up as a mous singers, instrumental selections by famous players and monologues by cele- sleep. Along comes an automobile. Just as brated vaudeville performers, hit upon the idea of combining the phonograph and the also the automobile. Then is substituted motion picture. And this is how it hap for the normal man a dummy made up expens that in many of the cheap theaters actly like him. you can for 10 cents or even a nickel see of the excellence of their companies, and behind the white screen. without avail. All of which moves to the

This sort of thing is yet in its infancy. The difficulties of synchronising the visible elements of such a show with the audible factors are considerable and have not yet been fully mastered, but even now the thing is well done at times, and passably even at the worst

These are varied and multitudinous and so ingenious that unless you have had a see how they could be achieved.

The success of them depends on the absolute control which the operator of the moving picture machine is able to maintain while the pictures are being manufac tured, in the first place, his ability to start and stop it at will, to terminate its process of recording instantly and to resume it at any desired moment.

Take, for example, that highly popular moving pictures and that if you visit one picture about the man who falls asleep on a park bench and has a horrible dream. few weeks you will see their wild antics You see him wandering into the park, sit-,

You see a pretty girl arrive carrrying a sharp axe. She pauses before the sleeping figure, raises the axe, takes a good hard swing with it and cuts off the man's head. You are about to be horrified when you observe that the man isn't killed. Far from it. He is, however, considerably annoyed at losing his head. He implores the pretty girl to give it back to him. She re-

The headless man falls upon his knees presently to delight the simple inhabitants stretches out his arms in supplication and you see that his entreaties are at last being doings upon the moving picture screen. ginning to melt the hard heart of the woman with the axe. Ultimately she cain the last two or three years hit the to him, whereupon he rises from his knees, pitulates and gives the man's head back United States is one of the most wide- gives her a warm embrace and they wanspread developments in the history of der off down the path hand in hand like

Two actors are employed to play the early part of the scene. It is perfectly simple at first, up to the time the woman gets ready remarked the conductor, who to swing the axe. At that moment the ma-

Then a dummy figure made up exactly like the actor who has gone to sleep on "Funny thing, too," he went on. "It ain't the park bench is substituted in his place. so long ago but what I can remember it Then the machine is started again and without any trouble that folks used to the girl cuts off the dummy's head. The

his body ended at his shoulders is substi- cerning Miss Barrymore; starts and the headless man pleads for

Again the machine stops while the original actor gets back into the scene. Then the machine gets busy again and the pair walk away hand in hand. When the plomore amusing, and the machines have ture is exhibited all these sections are

Then there's the picture about the man who has his leg cut off by an automobile and still sitting in the road seizes his amputated leg and waves it in the air angrily after the disappearing automobile. The manufacture of this film is accomplished

The camera is taken out to some quiet beggar sits by the roadside and goes to ft is about to hit him the camera is stopped,

Then the camera starts again and the and hear what this combination has done automobile runs over the dummy. The in the way of putting such things on and camera is stopped and a real cripple who has actually lost his leg takes the dummy's place having the dummy's leg in his hands. The camera is started again and the cripple waves the dummy's leg after the disappearing automobile. Put these different sections together and there you have the amusing picture on the screen.

One of the biggest of the moving picture companies is a foreign organization. Its Aside from the reproductions of the acts headquarters is in Paris, but it has agenof great vaudeville performers perhaps the cles in nearly every civilized quarter of most popular of all the moving pictures at the globe, and in Paris it maintains a the present time are the trick pictures, staff of something like fifty actors whose sole duty consists in posing and performing for the camera for moving pictures which are ultimately reproduced on theater screens. This one company is said to do something like \$7,000,000 of busines annually.

The moving picture companies that are American in origin and ownership are egion. One of them which is in the forefront when it comes to combining the moving picture with the phonograph has a sixstory building over in Eleventh avenue which is devoted entirely to its uses. Here the moving picture is made from its first to its last stage and combine with singing and speaking, until it is near a real show eas an imitation can ever hope to be.

The taking of records for speaking and singing is easy. The monologues and songs are perhaps the simplest part of the whole business. These acts come to the moving picture people already well put together and needing only to be pruned and con densed for the purposes of the screen But the thousand and one subjects, the multifarious stories that are told on the screens and never are heard of anywhere else are manufactured especially for the motion picture people.

For this purpose a regular staff of employes is maintained. There are, for example, several men who do nothing but concoct humorous ideas which lend themselves to expression in the form of pantonime. These men are, in fact, the playwrights of the moving picture.

ETHEL AND HER ENGAGEMENTS Miss Barrymore Was at Least Con-

sistent in Her Fickleness. When Miss Ethel Barrymore slipped away from her company last Sunday and, by virtue of several church dispensations, returned with a husband, much congratulatory approval was heard throughout the land.

The story of her engagement has been bruited abroad, and, like that of many another in her profession and situation, was discounted as being a bit of advertising, possibly; at any rate, Ethel had been engaged so often that a waiting public adopted something of a Missouri atti-

with a curious contrivance to look as if that sheet, Burns Mantle wrote thusly con- audiences the world over by frequent per-

but with the presentation of the Shakespearian

cerning Miss Barrymore:

It is easy enough to twit our prominent actresses for marrying not wisely, but too often, but as a loke it is rather in the mother-in-law class. It has been worked and overworked until it has lost its tang, though the point of it we shall have with us always.

Therefore we owe samething to Ethel Barrymore for replacing it with her own original engagement joke. She has disappointed a score of young men, but she has enlivened the spirits of the press and given the "in a vein of humor" cnaps something to work for. Maude Adams did what she could as a promoter of the engagement rucould as a promoter of the engagement ru-mor, but she was unfortunate in one re-spect. People insisted on engaging her to Charles Frohman and no other. Occasion-ally they switched to Richard Harding Davis, but not for long.

Miss Ethel, however, has been consistent.

She has become engaged whenever she was in the mood, and she has broken her en-gagements when the mood changed. Once, so the story goes, during the Laurence Irv-ing episode, she cabled her father, the quick-witted Maurice Barrymore, a definite announcement reading:
"Dear father: Am engaged to Laurence

Dear father cabled back, putting all his sentiment, and perhaps all the money he thought necessary, in the one word: A few weeks later there came another broken as a true dream of the night.

Cablegram. It read:
"Dear father: Have broken engagement to Laurence Irving." Shakespeare's "Romeo and Juliet" is to And again the one word was flashed unbe given with the incidental music by der the waves to the Lyceum theater in Gounod and Tschaikowsky.

"Congratulations."

It has remained for the alert Mr. Hammond of the Post, however, to add a new gem to the collection of ante-marriage quips as they relate to the attractive niece of the Drews. to the Boyd March 28, 29, 30, 31 and April According to his report a group of Miss Ethel's Chicago friends were discussing her reported engagement to young Mr. Colt of Massachusetts at a luncheon.

"Do you really believe she will marry him?" asked one.

"It is possible," replied another; "but it isn't customar." 1. First produced at the Renaissance theater in Paris, "The Thief" had not been on the boards two months before translalish, American, German, Russian, Spanish

isn't customary.

COMING TO OMAHA THEATERS What the Press Agents Promise for the Week's Attractions.

The coming of "The Lion and the Mouse to the Boyd tonight means more than a mere announcement of an attraction to fill an engagement. The cast, almost as a unit, may be said to have created "The Lion and the Mouse," after Charles Klein, its author, had sketched the characters and constructed the cycle (the play) in which they and powerful grip, by F. Marion Crawford were to move.

Here is a list of the folk that enjoyed Co., the producers of "The White Sister," the long metropolitan run and who are still have acquired an enviable reputation for happy in their respective parts: Frazier Coulter, Ella Craven, Charles Sturgis, Elizabeth De Witt, Dora Allen, Margaret tion in the art of picture building on the Shayne, E. A. Eberle, Walter Allen, James stage. The four acts are laid in Italy and McDonald, Martin Sabine, Marion Pollock, the various representations of Italian Johnson, Grace Thorne and Beatrice scenes are admirable bits of faithful scenic Oliver Doud Byron, Malcolm reproduction. Miss Allen is assisted by Duncan and Miss Edith Barker are the William Farnum and the supporting comonly ones of the company not of the orig- pany contains, among others, Minna Gale, inal fold. As for charming Edith Barker, Charles A. Stevenson, Fanny Addison Pitt, what need she more to recommend her Ritchie Ling and Alfred Fisher. than her signal achievement right here in Omaha as leading lady with Francis Wilson in "Cousin Billy," and also with the Burwood theater will offer "Mizpah, or the late Richard Manafield. Mr. Malcom Dun- Story of Esther." The play is by Ella can, the third of the new members of the Wheeler Wilcox, the music being by Lusoriginal cast, also enjoys the distinction combe Searelle. The first performance of of having served as principal juvenile for this play was given at the Majestic theater,

Friday evening and Saturday afternoon, had never been scored before in the theat-March 28 and 27, Ben Greet Players, with rical annals of San Francisco. For the the Russian Symphony orchestra, will present with Mendelssohn music "A Midsummer Night's Dream" at the Boyd theater. Een Greet, who will appear as Bottom, play in San Francisco, photographs of the will manage the players, and the great orchestra will be conducted by Modist Altschuler. There will be seventy-five people and those who know the fervidness of the in the production. The vision of fairyland. poetess, Ella Wheeler Wilcox, can imagine love and mirth incorporated by Shakes- the dramatic intensity of the speeches given peare's gentus in "A Midsummer Night's to the characters of the play. Miss Leone Dream" inspired the gifted Mendelssohn to will be seen as the good Esther, beloved compose music so melodious and so in of the Jewish race and worshiped by the harmony with the romantic, poetic and Persian king. Ahasuerus, The cast neces-fancifully humorous contents of the play sary for the intelligent interpretation of the that when it is heard in connection with tude. It has been shown, already, yet, and the latter, it seems to be on integral part glad of it. Just before he gave up his of the master dramatist's work. Since the

Paul Hervieu, the French dramatist, has entered suit against the J. S. Oglivie Publishing company for publishing a book entitled. "The Labyrinth of a Case of Divorce," by George Morehead, which, the title page claims, is "a dramatic story based on the great play of the same name." Hervieu is the author of the play, known in the original French as "La Dedale," which Olga Nethersole produced in this country several years ago. The French suthor claims that his copyright protests the use of the material in story or play form, and the American publisher's plea is that he has not complied with the law. It is a question formances in concert rooms; its freshness and charm are perennial. In connection fantasy, several compositions by Mendelsmusic will be interpolated, and by just so much will add to the enjoyment of the net complied with the law. It is a question production. The numbers will include the of technicality, and, on the surface, it would femous everture the brilliant Scherge, the

march and the song of the fairies, the intermexso, the nocturne, the wedding march, the spring song and the finale with its chorus of fairies. Such passages in the play as "Ye Spotted Snakes" and "Tirough This House" will be given by the full chorus.

Miss Grace Kahler, a talented soprano, will be the soloist, and there is also a ballet of young girls and children from the Dorothy Dix Home for the children actors in Boston. The production of the play is thoroughly Ben Greethan; decorated that Henry W. Savidge has engaged Mrs. Campbell for the title role of his production in English of "La Femme," the Bissen play which is meeting with such pronounced success in Paris, It is a play of stormy emotional powers. "La Femme," is the name of the woman who is an unknown person. She has been led away from her husband and in later years is defended before the bar of justice on the charge of murder by her own son. The two are unknown to each other. This is made at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I and at 9 o'clock I ring the currew. If I don't get in the show free I am going to give the bell a couple of light taps. If I don't get in the show free I am going to give the bell a couple of light taps. If I don't get in the show free I am going to give the bell a couple of light taps. If I don't get in the show free I am going to give the bell a couple of light taps. If I don't get in the show free I am going to give the bell a couple of light taps. If I don't get in the show free I am going to give the bell a couple of light taps. If I don't get in the show free I am going to give the bell a couple of light taps. If I don't get in the show free I am going to Herry. ment, to interfere with enjoyment of the progressive action. The whole is as un-

sohn in addition to the strictly "Dream"

At the Saturday evening performance

"The Thief," Charles Frohman's produc-

tion of Henri Bernstein's great play, comes

tions were being made of it for the Eng-

and Swedish stages, and this summer it

was produced in Australia. In all these

lands it has since had a prosperous career

which is still only in its infancy. For the

performance of "The Thief" in this city

Charles Frohman has selected the follow-

ing finely balanced cast: Charles Dalton

Edward R. Mawson, Margaret Wycherly,

Leonard Ide, Arthur Lawrence and Mrs.

The offering at the Boyd for April 2 and

3 is Viola Allen in "The White Sister," a

and Walter Hackett. Messrs. Liebler &

wonderful scenic mounting, but their in-

vestiture of Miss Allen's play is a revela-

For the week starting this afternoon, the

San Francisco, on January 9, 1906. Its suc-

Burwood production the scenic represents

tions will be exact reproductions of the

elaborate mounting given this remarkable

original having been procured for refer-

play is an unusually large one and to

gether with the auxiliary forces, the pro-

duction will be in appearance of a gorgeous

The Burwood management has arranged

for the production of "Because She Loved

Him So." The honors in the play will be

about equally divided between Miss Leone

and Mr. Bacon. The play has not been

seen in Omaha since in September, 1906.

Tuesday, Thursday and Saturday.

cess from the very opening was such as

Hillary Bell.

utes, and it generally breaks up the show for a while.' I made inquiry from the local manager and he assured me it was a fact. I passed the fellow in."

by Charles Frohman's press department, there appears the statement: 'Ethel Barry-more is the mother of surprises.'

AMUSEMENTS.

AMUSEMENTS.

TONIGRT, MONDAY, TUESDAY ------ SPECIAL TUESDAY MATINEE HENRY B. HARRIS PRESENTS HIS BEST NEW YORK CAST IN

By CHAS. KLEIN, with OLIVER DOUD BYRON and MISS EDITH BARKER A PLAY YOU NEVER FORGET. THE GREATEST PURE AMERICAN DRAMA EVER CONCEIVED AND PRODUCED.

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GREET PLAYERS in a Magnificent Musical and Dramatic Interpretation of Shakespeare's

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Saturday Evening, March 97, Romeo and Juliet With INCIDENTAL MUSIC by Gounod and Tschalkowsky.

Prices \$2.00, \$1.50. \$1.00, 75c and 50c. Mail Orders Received.

COMING for 5 NIGHTS, Commencing Sunday, March 28—Matinee Wednesday THE GREAT DRAMATIC SUNSATION OF SEVEN COUNTRIES. CRARLES PROHMAN PRESENTS

ALL STAR CAST OF PLAYERS INCLUDES CHARLES DALTON AND MARGARET WYCHERLY.

TWICE TODAY STORY FOUNDED AND ALL WEEK IN HOLY WRIT

"MIZPAH" BY ELLA WHEELER

spectacle. There will be matinees today,

Next-"Because She

AUDITORIUM Championship Wrestling Match FRANK GOTCH

JOHN PERRELLI

FRIDAY NIGHT, MARCH 26th Great Heavy-Weight Preliminary Match Between CHARLES A. JENSON, the Giant Policeman, and JACK EMERRINGER. Seat sale opens at Auditorium March 23. Reserved Seats, 75c, \$1.00 and \$1.50. Ringside Seats, \$1.50. Genera! Admission to Balcony, 50c.

Orpheum pous 49

MATINEE DAILY, 2:15. EVERY MIGHT, 8:15.

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Herne and Geo. D. Parker. That Burnt-Cork Delight Billy Van The Famous Minstrel Comedian.

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The Scotch Comedian and His Bonnie Lassie Peter Donald and Meta Carson Presenting "Alex McLean's Dream."

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FONDA, DELL and FONDA Mabelle Fonda "The Peerless Queen of Clubs."

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THEATER

4 Mat. Wednesday Matince Today

Luella Morey as "Salome" The Original "John The Baptist" Play

3 Mai. Saturday Thurs., Mch. 25 The Great Realistic Melodrama

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Talking Animated Pictures

Meal Tickets Free at Hanson's Every person who takes a meal at Tolf ganson's basement restaurant may guess the number who visit there during the day. Every day the nearest guess wins a meal book.

Toll Hanson's Lunch Room

About Music, Musicians and Musical Events our papers this morning.

March 21, 1685.-That is a date which takes us back 224 years. It was an important date in the history of music, for on that date was born Johann Sebastian Bach. The name of Bach takes one back to

the foundation of our present system of music. There were no less than twentyagers of vaudeville who used to put on a four musical Bachs, all of the same family, modestly entertaining show for 25 cents ranging from 1561 until 1846. Johann Sebastian Bach is, of course, the most illus-People have been spoiled. They get so trious by far. Schumann said of him that much for half a dollar at the houses run music owed him almost as great a debt The constellation "Bach" rose in Hans

Bach about 1561, blazed forth in its fullest (1685-1750), and set in Wilhelm Bach (1756-1846). This covered a period of 255 years, business. In their extremity they took up rather a remarkable instance of hereditary

within a month of each other in the same

and Bach on March 21. A hint of the pessibility of economy is displayed in the fact that when Bach was Symphony orchestra of New York under salary was about \$4.75 a month! Something like \$57 per year! For this he played the organ three times a week, gave singing lessons to a small choir, saved money

At the age of 10, after the death of his cretly copied the work by moonlight, taking six months to do it.

Hard fate-the elder brother discovered it and took it away.

It was in 1728 that Bach became cantor at the Thomas-Schule in Leipzig, and organist and director of the music in the Leipzig position until the end of his life, which underlie and support them. Not the and there he wrote his great Passion least singular thing about it is the exact B-minor Mass, which at this very day is Towards the close of his life Bach became motives of the overture all turn out to entirely blind, and he died on July 38th, have their native places in the drama." 1760, through a fit of apoplexy.

Woods, Theodore Kremer, Owen Davis sort | Bach was married twice. Through his The overture was first presented in public of thing there is only one to which they first marriage he had seven children at Stettin, in 1877, and later in London, on

ARCH 21, 1899.-That is the date Through his second marriage he had Midsummer night, June 24, 1829. In conwhich we find at the head of thirteen more. He was nothing if not con- nection with the lattter event a most insistently musical, for he had children by teresting episode showing one side of Menthe "score." Pach was a very devout and delssohn's genius has been related. In God-fearing man, he was very industrious, returning from the concert in a hackney musical instrument between a viola and a heard of the loss, he said, "Never mind, strings.

> To enumerate the works and discuss the genius of this great man would be entirely- the original. beyond the limits of this column for many moons, but this brief notice is simply taken of the birthday of the master, in a spirit of respect.

For those who are obliged to keep working in spite of handicaps and for those who are trying to keep the light burning there is much food for reflection in the fact that when Bach was doing his best work he begged the authorities at Lelpzig to allow him three voices to each part, so that he could always rely upon having two on And, again, a strange fact comes to one's each. Think of it! Asking for twelve mind that Bach and Handel were born voices only, to sing his 300 cantatas. Surely there could be twelve Bach singers in year. Handel was born on February 23 Omaha. The writer stands ready to form

a Bach choir.

The approaching visit of the Russian already famed as an organist his yearly the baton of Mr. Modest Altschuler, and in connection with the Ben Greet players is creating much attention, and musical people are taking a great interest in the pro duction, or rather presentation of "A Midsummer Night's Dream by Mr. Greet and his players. The music to this Shakesperean play was written by Mendelssohn expressly at the request of the king of Prussia, and was performed on the stage prevail, of the Neue Palais (New Palace) at Potsdam on October 14, 1848. But the Overture was written as far back as 1826-the score is signed, Berlin, August 6, 1826-and it should be remembered that Mendelssohn was then only 17 years and 6 months old. Prof. Dr. Macfarren, who stood at the head of the profession, wrote in the Philbarmonic program book concerning it as follows: "No one piece of music contains so many points of harmony and orchestration that had never been written before,

> ten with certainty of their success. The celebrated writer and musical lexico grapher, Sir George Grove, says of this Mr wonderful overture: "The airy fairy lightness and the peculiar youthful grace, are not less remarkable than the strength of construction and solidity of workmanship music for the whole play when that music

and yet none of them have the air of ex-

periment, but seem all to have been writ-

It is to be staged the week following "Mizpah." Clarence Bennett's "The Holy City" will be the attraction at the Krug theater for indefatigably so, and in addition to his coach, the score of the overture was left four days, starting matinee today. This wonderful fruits in the field of composi- in the coach by Mr. Atwood, (occasional tion, he was known to have been able to conductor of the Philharmonic society) and piece will be presented with the same engrave on copper, and he invented a was irrecoverably lost. When Mendelssohn sterling cast and production as when last seen here. Special montion might be made violoncello, and also a plane with catgut I will make another." He did so, and of Miss Lucila Morey, who will interpret when compared with the orchestral parts, the siren-like Salome. There will be the it was found to be exactly the same as usual matinee on Wednesday. At the Krug theater for three nights and Saturday matinee starting next Thurs-

The "Midsummer Night's Dream" music day night, "Shadows of a Great City" will apart from the overture consists of the again be seen. following twelve numbers: (1). Scherze (2). Fairy March. (3). "You Spotted Snakes," for two sopranos and chorus. Orpheum for the week commencing with a (4). Melodrama. (5). Intermezzo. (6). matinee today. The act was imported by Melodrama. (7). Notturno. (8). Andante. Klaw and Erlanger for their pantomine (9). Wedding March. (10). Allegro Com- such as "Beauty and The Beast" and (11). Bergomask Dance. (12). "Mother Goose." Julie Herne, the tai-This music will be heard on Fri- ented daughter of the late James A. Herne, Finale. day night and on Saturday afternoon, will appear in a little piece of her own when the Ben Greet players present "Mid- entitled "A Mountain Cinderella." Billy the audience may be able to receive the offer various parodies and comic songs, all full beauty and benefit of the overture, of which are reported to be full of rich Mr. Monaghan, manager of the Boyd humor. Dancing of the American school theater has issued instructions to his with numerous steps of their own invention ushers that positively no one will be al- will be the offering of the Novelty Danclowed to go to a seat during the number. ing four. Peter Donald and Meta Carson Mr. Monaghan is taking pains to announce will bring the wit of the canny Scot. The the request that the audience will co- sketch they present is called "Alex order to avoid having to stand while the Scotch comedian and Miss Carson, overture is being played. In this place it "bonnie lassie" said to possess considerable is not necessary to request silence during skill as a dancer. "Weary Wiggles, the this wonderful fairy music, but it is to be Dandy Dude Tramp" is the way Borani fervently hoped that a spirit of silence may and Nevaro announce their act, which

cidental music by Gounod and Tschaikow-THOMAS J. KELLY.

Musical Notes.

with the change.

It is very gratifying to know that another vested choir has been added to those already in the city. The choir of the First Congregational church, under the direction of Mr. Fred G. Ellis, appeared in their vestments last Sunday for the first time. LATE GOSSIP FROM STAGELAND What Players and Play Writers of

A very interesting concert was given Thursday evening by the choir of the Pearl Memorial church, under the direction of Mr. Clifford T. Daniela. Those assisting were Misses Julia Nagi, Ollie Burnett, Essia Aarona, Heien Crow; Mrs. T. C. Hinkle, Mr. J. J. Naven, Mr. H. E. Wallace and Mr. E. F. Williams.

Mr. E. F. Williams.

Mr.Martin Bush will give an organ recital at the First Congregational church this afternoon at 4:30, instead of at 4:30, as formerly announced, Mr. Bush will play Guilmant's "Fifth Sonata," Bibliach Lieder," by Dvorak; "Angelique D Flat," by Lemare; "Spring Song," by Hollino; "Rive Angelique," by Rubenstein, and "Pomp and Circumstance March," by Sir Edward Elgard Mr. Fred G. Ellis will sing "Could Ye not Watch?" by Neidlinger, and "A Ballad of Trees and The Master." by Chadwick

summer Night's Dream," and in order that Van, the well known minstrel nan, will operate with him and will be early in McLean's Dream." Donald is a genuine

Grigaletti's Aerial Ballet will come to the

consists of novelty acrobatic work mingled with comedy. Fonds, Dell and Fonds pre-In the evening (Saturday) the players sent an act in which Miss Mabelle Fonda, will present "Romeo and Juliet" with in- "The Peerless Queen of Clube," is featured, It consists of club twirling of the most dexterous sort and for good measure the Misses Fonda Introduce some spirited dancing

Note are Doing. Bert Baker of the Princess company was a member of a western troupe under the management of an impresario who fre-quently found it necessary to discontinue congretation was very greatly pleased quently found it necessary to discontinue the payment of salaries temporarily. One night a committee of players headed by Baker waited on the manager and delivered an ultimatum: No salaries; no show. "The ghost will walk the first thing in the morning." was the answer that prevented a revolt. Baker and the committee sat up all night watching a light in the manager's room. At a m. they met him walking out of the hote; with the company's morey in his grip, bound for the railroad station to catch a train. "We thought the ghost might be restless and up betimes," said Baker to the fleeing one, "so we decided to walk with him to keep him company." The manager capitulated, paid the salaries, and Baker took his place the rest of the season.