## What is Going on in the Stage World Briefly Told

erded by the visit here of Bernstein's "The Thief" closin the heels of "Romeo anuniversal consent unsurpassed among he men of today in dramatic technique und as a master of cumulative climactic ffect has hardly a living equal. He belongs to the school which turns its nose up very high at stage devices long util- seven minutes. For this school the "aside" for instance is most obnoxious and the overheard plot is thrown into the discard dong with the impossible mistaken dentity.

Of course Bernstein and all his contemporaries are a long.long way behind Shakespeafe in a dozen different renature in perception of moral law or of choruses," etc. dramatic values as such. But they have limbo these will pretty generally remain, for while a playwright who is hard strain him. This is one of the reasons, by the way, why the old-fashioned sort of melodrama is being so steadily rejected, particularly in New York, for the gallery now hoots when the second comedian overhears the villain and the adventuress plotting the heroine's death by the buzz-saw route.

Mr. Greet during his visit here the last week established himself more solidly than ever before in the good graces of Omaha theater-goers. While the music of the orchestra, considered by itself, liking for the efforts of the players.

MAKING A MOVING PICTURE PLAY

How the Drama for the Cameranhone is Prepared.

NEW YORK, March 27.-The preparation of the moving picture play is not undertaken carelessly. The playwrights for the cameraphone theater know their business thoroughly. They prepare their manuscripts with the utmost care. Then these are submitted to the general stage manager, who has had a large and practical training in some of the big metropolitan theaters. He goes over the manuscripts carefully, cutting out rigidly all superfluous parts until the thing is reduced to its bare bones.

Then actors are chosen from the staff maintained by the company. They familfarize themselves with the lines and also with the business indicated by the author and the stage manager. Then the rehears-

Sometimes if there are no more than four persons involved in the sketch and it is one taking place in an interior the vocal part of the record is made with the assistance of only two participants, the stage manager and a young woman. Such a record was being taken one afternoon last week when a Sun reporter was present.

A long horn protruded from a little box within which the recorder was operated. In front of the horn was a little platform. The lines of the sketch, typewritten, were hung on a peg behind the horn but within eyesight of the stage manager and the young

There were four characters in this sketch. The two men were one a German and the other an Irishman. There were also a young woman and an old woman. On one side of the room hung a large sign which said: "Silence when the bell rings." This was for the purpose of warning any person who might be in the room that after the recorder was put in motion it would record any soung heard in the room, whether it was intended to be in the sketch or not. The recorder being started, the stage man-

ager and the girl assistant got busy, the stage manager indicating by signs the lapse of time that ought to take place between speeches. This is something like the way it The stage manager, standing on the plat-form and speaking into the horn: Oh. gee,

see the purty gurl! The stage manager: Vhy don'd you ask

her to gif you a kiss?
The girl, speaking like an old woman: Oh, you get out of here, both of you, or I'il send for a p'liceman. The stage manager: Say, thot's the furst woman iver I see that didn't want fer t' be

The girl: Humph! 'F I did want t' be he interested in what a well thinks about the situation.

The stage manager: Dat's a hot one for you, Mike, alretty yet

Total the reasons of the he interested in what a well thinks about the situation.

Asked as to "What are reasons why so few pro-

And so it went. So much for the sudible laboring men and busines men are inter-

part of the show. The pantomime that ac- ested in the musical development of companies it when it is shown on the Omaha," the Lawyer replied in part: "In screen is put in later, downstairs in some my opinion, the chief reason why a great one of the several rehearsal rooms.

Every bit of it is worked out to the last degree in rehearsal before the camera is called into play. The actors chosen to impersonate the Irishman, the German, the phrase. young girl and the old lady are drilled with minute exactness. The phonograph record not possibly be commercialized, without is set going so that they may time their pantomime with the speeches and when the stage managers think they are letter perfect they are made up exactly as for the performance and taken up to the stage, where the recording camera is ready.

This stage is surrounded with the most powerful electric lights known and the ar- and business duties takes the form of rangement for controlling the lights, height- musical enjoyment, rather than a game of ening them here and lowering them there, are perfect. You look down at your feet and you see that the floor is marked out in sections. The actors understand by this that so long as they remain within those markings they are within the radius of the out of it." Verily, one is led to believe camera. While within that radius they must not make a single motion that the stage manager does not desire to reappear in the moving picture. What they do when standing outside that area does not matter in the least, for the camera cannot catch a few weeks ago: "Why don't you let up

Persons who frequently attend the ing. you have lots of it, why not get back moving picture performances have prob- a little way into musical activity, and get ably noticed a striking similarity in the voices of a large assortment of pictured And his reply was: "Oh, I don't care for actors and actresses. This is not a money; it isn't that-I have enough. But fancied similarity. In many cases it is I'm in the game, and I have got to play." something more than similarity. It is

It has been discovered that certain wonders. voices have a quality that is especially adapted to reproduction on the talking machine. Therefore when a moving picture manager gets hold of a woman or a man with such a voice he makes use of him or her so far as circumstances will

Some voices, on the other hand, can talking machine and others will not renever be successfully reproduced on the produce intelligibly at all. Certain well trained and highly paid singers, grand teaching has been done, but that touches opera artists, some of them who are the individual. The work that is being famous internationally, have tried and done in church music touches the commutried in value to transmit a record of their bity. Years ago the standard of church voices to the phonograph. For some rea- music, with one or two exceptions, was son the phonograph does not like them the 'Gospel Hymn.' Today that is all and won't do a thing for them. Nobody changed. The standard of church music knows as yet just why this is, but it's a in Omaha is very high and its elevation is and

With this combination of the talking the part of serious musicians who have ity.

STRIKING contrast between some protty complicated effects are; man of splendid presence and elegant man-1 had set about to establish the fashion of swill play the leading female role and her "hings as "Patrick Henry," a drama resurch, Richmond, Va., 1775, with the Vir-Juliet." Mr. Bernstein is by ginia convention of that year in session and the immortal orator's eloquent speech culminating in "Give me liberty or give me death." Present are George Washington, Richard Henry Lee and a score of other notable historical personages. Runs

> "Then there is "Ingomar," a forceful episode from the dramatic classic, revealing the beautiful love story of the naifbarbarian giant and the dainty Parthenia. Runs ten minutes.

If you are after operetta you may have "The Mikado,' the entire opera condensed with striking ingenuity into two tuneful None of them imagines for a and merry acts, one running eighteen and Shaw, that he comes anywhere near the a cast of well-known opera singers, elabobard of Avon in understanding human rate costumes and scenery, orchestra, big

Or if you are after something that is fiscarded and have general support in both new and dramatic, why there's "The the action a number of stage mechanisms Sword of Rome, featuring the worldworn out by long use. In the theatrical famous tragedian, Mr. J. Montgomery Irving with a superb supporting company."

Any of these acts, including the films, pressed may wish to bring them back, a the phonograph attachment, the whole consciousness of their reception will re- machine in fact, the complete show, can be packed into boxes for shipment to any part of the country. If the theater has the machine already the films and records can be shipped by themselves. The cause of the flicker, though every-

body has been annoyed by it, is little understood by the general spectator. It results from the use of a device to conceal the downward movement of the picture film as it passes before the strong light that throws the picture on the screen.

To conceal this movement a shutter is had something to do with this, there was used which alternately covers and unanother effect, the putting auditors en covers the film with the greatest rapidity. rapport with the spirit and atmosphere Various attempts have been made to avoid of the drama and this tended to a better its results. The shutter has been divided into smaller shutters and subdivided, but though the flicker has become less annoying, it is still there.

The reproduction of the various voice records is an interesting part of the whole process. They are originally made on wax rolls. The record is made by a chemical process etched on the insides of copper cylinders.

Inside these copper cylinders hot wax is poured. When the wax has cooled it is withdrawn in the shape of a wax cylinder with the record printed upon it. The picture records, being merely a series of photographs, are printed like any other photographs.

The extraordinary vogue of the moving picture entertainment with its accompaniment of phonographic reproductions of the human voice has resulted in the springing up of a series of related business ventures nearly as widespread as the original business itself. There is a regular literature of moving pictures now with booking offlees and all kinds of side issues.

Will the craze last? Who can tell? But as yet it doesn't seem to have reached its

ABOUT AUTHOR OF "THE THIEF"

Man with Superstitions, as Well as Powers of Character Analysis. Henri Bernstein, now world-famed as the author of "The Thief," is an interesting refutation of the notion that our modern humdrum existence is deplorably levelling and destructive of the marked individual types which are so plentiful and so diverting in more lelsurely days.

Mr. Bernstein, it seems, while scarcely which is one of fine distinction. He is a

development of Omaha.

and character.

be remembered announced that

ing secured from representative

Two interviews have been printed, one

from a physician, and the other from the

manager of a large business institution.

These views from outside points were most

interesting and entirely different in form

Today the readers of this column may

he interested in what a well-known lawyer

Asked as to "What are the principal

reasons why so few professional men,

many people do not take an interest in the

development of music in Omaha is that

they do not regard it as practical: there

is no money in it, to use the current

dollar talks and talks loud. Music can

you degrade it; and hence the lack of in

This reminds the writer that just the

other day he was talking along this very

line with a well known insurance man

whose recreation outside of office hours

golf or chip-stacking. He said that but a

few days before a man asked him why he

sang when there was "nothing in it" for

him. He was not converting his voice into

money, therefore he was "getting nothing

that in a few years, or months, people

will not play golf except for \$20 a side;

for aught the writer knows, there may

a little now on the subject of money mak-

some enjoyment out of your higher self?"

What is the game? Is it anything higher

than "beating the other fellow to it?" One

In answer to the second question as to

what he might consider the most important

work being done by the musicians as a

professional class, the Lawyer said: "I

have no hesitation in stating as my opinion

that as a professional class the work of

musicians has been most important in its

standard of church music. Much good

the individual. The work that is being

the result of quiet, persevering work on the

machine and the moving picture machine brought up the tastes of the church-going this

To another business man the writer said

even now be money "on the green."

terest in its growth and development."

This is a commercial age. The

series of interviews was be-

the arrangement of an actor drawing of boulevards of Paris grieved him. a character. His "The Thief" has estab- | Charles Frohman feels a warmth of ininfluences than any other person who English theater-going public.

comes under his own microscopic eye. This Bernstein will never content himself with a name for one of his plays until he has found one of six letters or less. He minute, except perhaps Mr. Bernard another nineteen minutes. Produced with is sure no success can come to any of his plays if the title, aside from an article and adjective, or some other qualifying word Thief" will be seen at the Boyd Sunday, regard to this play and conjecture was contains more than six letters. Thus, the Monday, Tuesday, Wednesday and Thurs arife among the laymen of every sect as

achieved. There are, for example, such pers, and his friends say that he expends maroon clothes for men, or rather had appearance here will be welcomed after as much thought upon the cut of his courageously made himself a disciple of a so many of her stage conquests. Edward nacting history, showing St. John's clothes or the turn of a cravat as upon yogue, whose disappearance from the R. Mawson, a sterling actor, and Mrs. Hillary Bell, Arthur Lawrence and Leonard

> lished Mr. Bernstein as the most inventive terest in Bernstein that is only less cordial ing organization. and most resourceful of modern play- than the attachment he feels for the greatwrights. He has the finest sense for al- est of his English playwrights, J. M. most mathematically built climaxes of any Barrie. There is as little in common bepresent day writer for the stage. Yet Born- tween the French and English playwrights stein is anything but practically or scien- as men as there is between their manutifically inclined. Rather is he a mystic scripts as plays, but in popularity extravawith a sharp eye, observing human nature, gant almost to the point of ecestacy. Bernbut personally more subject to extra human | sein is to the French what Barrie is to the

> > AT THE PLAY HOUSES THIS WEEK

Bills to Be Presented by the Local Managers.

Charles Frohman's productions of "The

When Viola Allen comes to the Boyd Friday evening for three performances she will be seen here for the first time in a new play which has aroused more comment among critics, theatergoers and litterateurs than any dramatic offering for many and many a scason. The play is "The White Sister," a most unusual story, both in plot and subplot, the work of the famous writers, F. Marion Crawford and Walter Hackett. When "The White Sister" was first produced the announcement was made that it would be interesting to watch the attitude of the Catholic church with

Ide complete the cast, excelled as a travel-

## Minna Gale's Return to the Stage

N EVENT of sufficient importance to attract wide-spread attention, even though it is subsidiary to the appearance of a popular present-day star in a new play by an eminent

writer, is the re-entry upon the stage of the famous Minna Gale, remembered as the principal female member of that unparalleled organization that contained the names of Booth, Barrett, Bangs and Davenport, making with Miss Gale & quintet of stars that no nation of the earth can hope to equal at the present time. Miss Gale, now Mrs. Haynes, has undertaken the part of the Princess Chlaramonte, in F. Marion Crawford's new play, "The White Sister," a part that, even though it is second to that assigned to Viola Allen, the star of the company, in importance, is still one that makes huge demands upon the actress, and will require the display of all the skill and artistry the former Miss Gale acquired from her best teachers. Mrs. Haynes, it will be remembered, retired from the stage while still in the flush of youth, having married Archibald Haynes, the wealthy insurance man. Recently, however, her husband's affairs have not run smoothly, and, at the age of 40, she returns to the vocation of her youth after seventeen years' absence.

To the hopelessly young, Miss Gale, or Mrs. Haynes, as you may choose to call her, doubtlessly requires some introduction. The full fledged theatergoer of twenty years will still remem-

ber the sensation created by the 18year-old girl who became leading woman for the world's foremost tragedian within a year of her stage debut. From 1887 to Booth's last public appearance in May, 1891, at the Academy of Music in Brooklyn, Miss Gale rendered the great actor worthy support, never missing a single performance. She was most admired for her Portis, her Ophelia, her Lady Macbeth and her Parthenia in "Ingomar."

For a considerable portion of Miss Gale's period as leading woman for Booth the latter was associated with Barrett, as well as other stars above mentioned. As a matter of fact, Miss Gale's debut was made in 1886 as a member of Lawrence Barrett's company, and she joined Booth at the time the famous combination was made. The virtue of that all-star aggregation as a training school is attested by the worthy achievements of its many graduates, but, at the time, no one of its members was looked upon as more promising than its young leading woman. In more than one mind the robbing of the stage of Miss Gale has been considered one of the most pitiless blows that wealth ever dealt the cause of art, and, if indeed it is the late financial depression that has recovered so able an artist for us, we may indeed be satisfied to prattle of silver linings.

Miss Gale, even now Mrs. Haynes, did remain on the stage one year after Booth's retirement, and her own marriage. Under the management of the

firm of Abbey, Schoeffell & Grau she assembled a very efficient company and toured as star in a number of the roles in which she has been most successful, adding to them Juliet, Parthenia, Rosalind, Julia in "The Hunchback," Pauline in "The Lady of Lyons," and the Duchess in Oscar Wilde's tragedy of "The Duchess of Padua." Of her earlier roles she again was seen as Desdemona, Ophelia, Beatrice and Lady Macbeth. It does not take the learned scholar to realize the vast versatility of that young actress, these well known roles speak for themselves. It is perhaps a bit of ingratitude to

seek the cause of Mrs. Haynes' return to the boards. It should be sufficient that she does return. But it is generally believed that Mr. Haynes was more severely hurt by the late financial shipwreck than it is generally believed. When Mrs. Haynes' engagement with Miss Allen's company was first announced she was freely quoted as having said that she was returning to help her husband. It may not be that she will ever become to theatergoers of today what Minna Gale was to those of twenty years ago, but there are two things of which there can be no doubtone, that at the age of 40 the true artist has by no means outlived her usefulness, and, second, that there are so few artists of Mrs. Haynes' training and caliber now to be found on the stage that every addition to that limited number is sure to be received with heartfelt grati-

theater attired in a handsome suit of dark of course, is a badge of eccentricity.

About Music, Musicians and Musical Events

the better things. In this field Mr. Tom

Pennell was a pioneer. The kind of music

which he introduced occasionally is now

The editor of this column would also like

to grow reminiscent, if time and space

permitted, concerning the work which was

heard Sunday after Sunday in the early

days of Trinity cathedral, and for which

Mrs. Herman Kountze (then Mrs. Cotton)

was responsible, ably assisted by Mr. J. E

Butler at the organ; nor would he forget

the notable music of the Roman Catholic

church when Miss Fannie Arnold and Cap-

tain Kinzie were names to conjure with.

Omaha spends thousands of dollars every

year-yes, thousands-on church music.

The third question asked was: "What

should the professional musicians and or-

ganizations be doing for Omaha's musical

development which they are not doing?

And what, if anything, are they not doing

The reply to this question from the Law-

yer was that the musicians should as far

as possible set aside professional jealousies,

or keep them in the background. "The

public," said he, "can never be impressed

by displays of jealousy in any profession,

Of course, this is a charge which always

has been laid more particularly at the

door of the professional musician. It is

perhaps quite well founded, especially for

the reason that at the very top of the

operatic branch of the profession, there

come occasionally glowing accounts of

trcubles with primae donnae, and mana-

One fact, however, should be taken into

that the jealousy is almost always directed

against the best people and not otherwise;

for the same reason that one always finds

the cudgels and stones that have been

working for a high standard are not jeal-

ous. It is those who are satisfied with less

The question was then asked: "Do you

think that the Omeha leading musicians

are largely free from jealousy, as a class,

gerial straits of desperation.

Think of that and be comforted.

that they should be doing?"

or in any business."

Glory to the pioneers!

partment of The Bee, it may excellent choirs and a general demand for

men with regard to several the common thing and anything of a lesser

able."

questions affecting the musical growth and grade or lower type would not be accept-

OME weeks ago the music de- | community, so that Omaha can boast of | There should be a thought of the commu

Voleur"-delighted him, and equally so of the play, owing to its remarkable suc- through its clergy would endorse or condoes "Sampson," the newest and best of cess in Paris, London and New York, is demn the stage offering. Inasmuch as F. his plays they say in Paris, and of which sufficiently great to promise that the en- Marion Crawford was selected as the bio-Charles Frohman has obtained the English gagement in this city will be a record grapher of the late Pope Leo it was thought and American rights, and produces in New breaker. "The Thief" was played at the probable that the play would make for a York with William Gillette in the leading Lyceum theater, New York, for nearly an truer understanding of the Catholic faith. entire season, and more than half a million After the first production a number of the The following is related by his intimates people attended the performance. The prominent Catholics of Chicago were seas typical of Bernstein: One morning after play is by Henri Bernstein, and since the lected to attend a performance and report having breakfast with two friends, one an death of Victorian Sardou, is conceded the peculiarities of "The White Sister" in art printer, the other a publisher, and both the greatest of French dramatists. The their relation to the church. The result very dear to him. Bernstein came to the plot is direct, and the playwright has pro- of the churchmen's visit was that a statevided a wealth of emotion and situation in ment was issued by the Catholic publicamaroon. To most minds a maroon suit, the three acts, which has hardly ever been tions to the effect that Miss Allen's play equalled by the greatest master of stage- was based entirely upon fact, as far as Bernstein had probably read lately of craft. The company is headed by Charles the principles of the church were concerned; naroon sults, and decided that what might Dalton, an accomplished English actor, that Catholics would appreciate the play "the man in the street" by his personality, today seem eccentricity, in other days who is a star of some magnitude both in and enjoy it; that Miss Allen's characterisawould denote an elegant taste. Hence, he England and America. Margaret Wycherly tion of the nun was beyond reproach, and

not be for the purpose of pleasing a circle

of musical friends, who understand all the

The fifth and last question received a

growth of this community which would

be commensurate with its growth in other

directions?" The answer: "Omaha has

stuff as you did formerly.

merely a memory of the past."

Your attention is requested to the pro-

Musical Notes.

THOMAS J. KELLY.

about will need no further invitation.

ment would be superfluous.

phrases and technicalities of the critic."

original French title of "The Thief"-"Le | day, with Wednesday matines. The prestige | to whether or not the Catholic church that people of every sect and creed could find no objection in eny part of the performance, as the delicate subject of religion in general and Catholicism in particular was treated in a most unusual manner, with deftness and dramatic power and that as an entertainment "The White Sister" was high in the list of the greatest offerings of the American stage.

ity uppermest, and musical writings should There is no gainsaying the fact that feminine beauty plays an important part in the modern drama. If a theatrical company contains many beautiful women the thealengthy answer, the gist of which is ters are sure to be thronged. In selecting given. The question: "What means would the cast of "The Traitor" Manager George be the best to adopt, in order to awaken H. Brennan has been fortunate in finding an interest in the musical development and so many actresses who are noted for their beauty as well as for their ability. As all the women in the play, outside of the old colored mammy, are of the aristocracy of the south it was of course necessary that a lot of musical appreciation. When the greatest bands have come here people the roles be portrayed by beautiful women have flocked in thousands to hear the of grace and refinement. "The Traitor will be the attraction at Boyd's April 4, 5, music of the masters, as well as the popular things, and it seems to me that 6 and 7.

something should be done to develop that William Gillette's delightful comedy, "Be tendency, and to stimulate that appreciacause She Loved Him So," will afford the tion. I put an estimate on the fact that Burwood company an excellent opportunity you can hear Caruso sing while you are for their talents during the week starting at luncheon, and that you can hear an this afternoon. A strange coincidence in organ play while courses are being the selection of this comedy is that in it changed. The mechanical music which Miss Leone and Mr. Bacon find their famodern skill has brought to our doors is vorite roles. Miss Leone has played the a stimulus to musical appreciation. The part of Gertrude West, the jealous wife, best music is available, and you don't with great success for several seasons, and hear so much of the ephemeral flimsy as John Weathersby, her father, Mr. Bacon has his favorite part. Miss Jeffery will be "Then again the highest prices I have Mrs. Weathersby, who begins quarreling ever paid for seats I paid for the Conried in pretense and ends in a serious rage of performances of Grand Opera at the Audi- jealousy. Mr. Grew will be Oliver West, torium, and that huge building was packed. the artist husband who is faisely accused This looks like appreciation to me, and I by his wife, and Mr. Fitch will be Tom think that a combination should be formed Weathersby, "with a love for animals. of professional and business men with the Miss Downin has a delightful role in Senora right temperament, and leading musical Gonzales, the Carlist enthusiast, whose men of pronounced standing, to the oad thrilling description of "the battle of Tothat such occasions as this one I have losa" leads old Mr. Weathersby to kiss mentioned should be frequent, and not her, thus laying the foundation for all of the real trouble in the family. Mr. Todd will play Mr. Marsh, who loves the senora, This is so well put that further com- and Miss Sterns steps out of her customary girly-girly roles into the character of the irrepressible Irish servant. There will be gram which Rabbi Cohn has sent to this Sunday. consideration in justice: and that fact is office. Friends of Mr. Carlo Fischer, the popular artists of the violincello, here-

For holy week, the closing week of the Lenten season, the Burwood company will present "The Sign of the Cross."

thrown, very close to the tree which bears the best fruit. The voice of jealousy is sometimes heard, but do those who blame the musicians generally for it, ever really stop to consider the source? The question of "standard" comes in. Those who are porting their convictions on this occasion. The Empire Burlesquers, made famous by the well-known Irish character impersonations of Roger Imhof, who is in a class by himself as a deliverer of pure Celtic of the middle-class Parisians, even wit in his former Casey creations, has a overcoats, they perform feats of athletic new vehicle this season-though along the daring which are said to be truly remarksame lines-entitled, "Casey's Alley," will able. Nothing could be finer in its way Mr. George Hamlin "passed through" Omaha last Thursday on his way to Lincoln. And again, on last Friday, on his way back to Chicago. Next? be the attraction at Krug theater for four than the card and coin manipulation of days, beginning matines today. New and T. Nelson Downs, "the king of coins original musical numbers are introduced Ward and Klare, assisted by a capable On April 1 an evening of Chamber music wil be given at the Temple Israel by the Minneapolis Symphony quartet. by twenty beautiful chorus girls, who have had special training for their respective most successful farce, "The Twin Flats, numbers. The scenery, costumes, songs, and dances are all new this season, it is claimed, and nothing carried over from last year,

are largely free from jesiousy, as a class.

and that there is a genuine spirit of good will here that is very hopeful?' And the Lawyer replied: "Yes, pehaps; but the present love has not been long enough prevalent to make a judgment possible."

In reply to the fourth question: "What should be the attitude of the musical writers on the daily and weekly press, towards.

Minneapolis Symphony quartet.

Herr Karb, late concertmaster of the Kaim Orchestra, Munich, Germany, and recently come to Minneapolis in a similar capacity with the "Symphony" will presside at the first stand. Herr Dicks, leader of the second violin section of the orchestra and formerly concertmaster of the opera at Erfort, Germany, will occupy the second stand. The Viola and Cello parts will be in the hands of Mesers. Hals and Fischer, respectively. Next Thursday, Friday and Saturday, the management of the Krug theater has secured as its attraction "Buster Brown." The scenery, costumes, music and songs are spic and span with newness, while the cast, headed by the little chap who with William Cortleigh in "Peaches," will fairly exudes mirth, Master Rice, is away ahead of any yet seen, we are promised. "Buster Brown" should be largely wel-

comedy, the very name of which evokes one,

matinees today, Tuesday, Thursday and

except the star-Roger Imhof.

the readers of the papers and towards the community?" the reply was: "The musical writers should be practical in their work, and endeavor always to cultivate the musical sense of the community. Much could be done along this line and it would bear results.

Fig. 12. The quartest will play "Opus 24. No. 1. Chajor," by Haydn. "Opus 24. G minor," by Grieg; "Love Scene." by Raff. and "The Mill," by Lent. Herr Korb will play "Lucia Fantasie" by St. Lubin and Mr. Fischer, "Etude. Opus, 25. No. 27," by Chopin. The quartest will be assisted by Miss Adelaide Pierce, contraito, who will sing "Amour Viens Aider," by St. Saens, and a couple of ballads, comed. A special matinee on Friday.

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ROGER IMHOF

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3 Matinee Saturday, Thursday, April 1 SPECIAL SQUVENIR MATINEE FRIDAY

An Authographed Photo of "BUSTER" and "MARY JANE" o All the Children-Priday Matines. "HOME'S LITTLE HERO,"-

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MATINEES: TODAY, TUESDAY, THURSDAY, SATURDAY Every Evg., 15, 25, 35 & 50c Holy Week, Starting Next Sun.

THMFLE ISRAEL Minneapolis Symphony Orchestra

Carlo Pischer, Cellist.
Adelaide Pierce, Contralto.
THURSDAY EVENING, APRIL 1, S.P. M.
Tickets at Mandelberg's, Megeath's, Owl.
Drug Co., and Sherman & McConnell.

pleasant memories in all, comes to the Orpheum for the week commencing today. Lillian Cohen is still "Sassy Little," Gertie Moulton is the monitor and Frank Alvin the Italian boy. The piece has been much strengthened and several song hits added, such as "Sunbonnet Sue" and "You're Just the Boy for Me." Armstrong and Clark, two song writers whose compositions have attained no little popularity, will appear in a little musical skit which they call "Finding a Partner." The Three Yoscarys came to this country some years ago as the leading feature of the entertainment provided at Hammer stein's Roof garden. Dressed in the garb company, will be seen in their latest and by Searl Allen. An act which will rppeal to the lovers of music with special force will be that of the beautiful and talented Weston sisters. The art of these three young women has won them high rank, both as instrumentalists and singers, and the pleasure afforded by their act is augmented by charm of manner.

Richard Crollus, seen here last season soon appear at the Orpheum in a little sketch depicting an incident of race track life, entitled, "Shorty." In this comedy sketch, with a dash of pathos, Mr. Crolius has met with flattering success and the "School Days," the one-not musical engagement promises to be an enjoyab

CREIGHTON Oupheum PHONES **ADVANCED VAUDEVILLE** 

> MATINEE DAILY, 2:16. EVERY NIGHT, 8:18.

Week Starting Matinee Today

**Gus Edwards** "School Boys and Girls" In a Young Comic Opera in One Act, Entitled "SCHOOL DAYS"

Nine Youthful Singers, Dancers and Comedians, Armstrong and Clark

The Song Writers, in "Finding & Partner"

"A Spotless Reputation"

Harrison Armstrong's One-Act Po-litical Episode The Three Yoscarys

Europe's Foremost Athletic Eccentri-T. Nelson Downs

Ming of Coins Katherin Ward and Klare and Company, in

"The Twin Pints"

By Seart Allen Flores de The Three Westons r Dainty Musical Offering

CINODROME

the newest in motion plutures FRICES-10c, 250 and 50c.