

Brady Breaks With the "Syndicate"

WILLIAM A. BRADY is the latest manager to feel the impulse and seek advertisement by "breaking his syndicate." He announces his purpose in the frame to act in conjunction with the Shuberts, and has associated himself with them in the formation of a company with a stock of \$1,000,000, formed under the laws of New Jersey. Probably the most interesting feature of the announcement is the naive statement by Mr. Brady that it is his purpose to establish a large manufacturing plant in New York, the object of which shall be to turn out all things essential to the production of a play. This opens a vista so attractive that one would fain linger by and enjoy its beauties for a time. We have had so much of the hand-tailored drama presented by unfinished actors that the Brady custom-made output may be a welcome innovation. It will be a change, at any rate. Just how much, one may not exactly say, for the foundations of William A. Brady's theatrical importance are laid broad and deep in the common or garden variety of the "punkin" drama. It was "Way Down East" that landed him a winner, and on the waves of tears rolled up by the various heroines who wept in response to the situations provided by Lottie Blair Parker and Joseph Granger, Mr. Brady's ship sailed bravely over the bar, and deposited its wealthy owners as the foot of Easy Street, up and down which he has been proudly driving ever since. Miss Grace George was something of an experiment with him at the beginning, and it was uncertain for several seasons if she were going to turn out an asset or a liability. It proved eventually, however, that she was really an asset, and since that happy event Mr. Brady has effected in a large measure, a return for the regular art. In addition to Miss George, who is Mrs. Brady, Robert Mantell, Louis Mann, Odis Harlan and Wright Lortimer sail under the Brady banner, and will go with him to the Shubert fold.

Grace George's Husband and Manager Draws Attention by Joining Shuberts -- Small Interest of the Public in the Noisy War of Words Between the "Trust" and "Open Door" Forces -- Maude Adams, Jamie Barrie and Us

example of what a theater controlled by the public might do. In Spokane the William Morris people very recently purchased a theater that was partly constructed for the Shuberts, and will complete the building, but for a Morris theater. This much for the "open door" week before last the announcement was made that Julius Kahn had broken with Klaw & Erlanger and the Frohman, and had taken his string of New England theaters, more than 300 in number, into the Shubert camp at once. The small town theaters of the west were drawn into the "open door" mainstrom last fall; this doesn't seem to leave much but the first-class theaters in the larger cities for the alleged "trust."

Years ago The Bee, in reverting to this same topic, pointed out the obvious, that to succeed a theater must be prudently managed, the same as any other business, that even Art cannot exist without support, and this support can only be furnished by money. A reference to Mr. Kelly's Musical Department in this issue will show the reader that the symphony orchestras of which great cities boast are supported by private subscription; grand opera is supported in Europe by princes, in America by millionaires; the state theaters of Europe have never paid, and the New Theater in New York has not so far proved self-supporting. This state of facts makes the problem for the managers extremely simple; they must have for the theaters that which the public will pay to see, or they must close up. Now, the actors who can always be relied upon to fill a theater every night it is opened, can be counted on the fingers of one hand; so that means that plays must be depended upon, and the taste of the public in plays is about as reliable as that of man in regard to bait, and you need not be an expert fisherman in order to understand this.

Passing Comment on Musical Matters

Music Department of Woman's Club Has a Very Prosperous Year Under Able Leadership of Blanche Sorenson -- Denver People Get Very Direct Information on the Establishment and Support of Symphony Orchestra

LAST Thursday the musical editor of The Bee had the opportunity of saying a few words to the musical department of the Women's club, and was much interested in the enthusiastic body of musical people who were there to attend the last meeting of the season. Under the capable leadership of Miss Blanche Sorenson, this department has passed through one of the most successful and instructive years in its history. The professional people have lent their assistance, not so much in musical performance as in the role of lecturers or expounders. For example, there was much said last Thursday about the splendid time the people had at the meeting previous, when Mr. Sigmond Landberg gave very helpful and clear ideas on the various forms of music. Another musician gave previously an illustrated address on "Fugue." Members are admitted to these affairs free, having paid, however, a general fee for the season, a nominal price, \$3 per annum, and it is not necessary to belong to the Women's club proper in order to belong to this department.

The program Thursday was a very interesting one, Mrs. Wagener being the star attraction and singing very brightly indeed in the Grieg sonata opus 7, and in the second Hungarian Rhapsody by Liszt. Miss Grace Hommel and Miss Edith Collins contributed vocal solos which were enthusiastically received, and Miss Bethel Duley, pupil of Mr. Henry Cox, played some violin numbers with unusually good tone, being accompanied at the piano by her teacher, Mrs. Wolcott and Mrs. H. G. Fox also assisted as accompanists.

The department expressed its appreciation of Miss Sorenson's leadership by presenting her with a valuable gold souvenir and electing her once more to the position of leader.

An out-of-town friend has sent me a copy of the Denver Post, which is (as stated), "delivered anywhere on earth for 15 cents a week," and in it there is the sanest, most direct and most truthful article on the establishment of orchestras that has come before the eyes of the musical critic of The Bee for many moons.

Denver is giving a festival, and the purpose of the festival is said to be the founding of a permanent orchestra. Strangely enough, Omaha finds itself in exactly the same position. So it should certainly be interesting to read the following summing up of the situation.

THE ONE BIG SPRING EVENT The Wise Memorial Hospital Bazaar TO BE HELD AT THE Krug Theater MAY 1st TO MAY 14th Everything Original and Up-To-Date Protuberant Vaudeville Every Afternoon and Evening - Change of Bill Daily 100 Acts--FROM OMAHA'S TALENTED ARTISTS--100 Acts "ALL FOR SWEET CHARITY" Books containing twenty admissions \$1.00. Admission at door, 10 cents. Opera chairs, 10 cents extra. Opening Date--Sunday Night, May 1 Sacred Concert By Omaha Mannerchoir. Forty Voices.

BRANDEIS May 5, 6, 7 MAT. SAT. THEATRE Return engagement of Henry W. Savage's New York Production. The Operatic Sensation of all Nations. The Merry Widow Music by Franz Lehár--Madame Butterfly Grand Opera Orchestra. Cast includes Mabel Wilbur, George Damerel, Gertrude Hutcheson, Oscar Pigman, Harold Blake, W. V. Strunz, Chas. E. Wright, Arthur Woolley, and 100 others. Seat sale May 2d. Mail orders now.

BOYD'S WEEK STARTING April 24 Mats. Tues. Thurs. & Sat. Children 10c Adults 25c. 25c. 35c and 50c. THE TOPIC OF OMAHA CONVERSATION LYMAN H. HOWE'S TRAVEL FESTIVAL 20--ALL NEW SUBJECTS--20 In Bonnie Scotland, India of Today and Yesterday, Carnival at Nice, Fountains of Rome, Fraser River Canyon, Niagara Falls in Winter, A Thrilling Steeple Chase in England, Keedham Orphan's Drift and-- The Greatest of Thrillers--"A RUNAWAY TRAIN"

IF IT'S AT THE GAYETY IT'S GOOD Devoted to Strictly High Grade Extravaganza and Vaudeville TWICE DAILY SIX, MAT. TODAY The Snappiest of All Fun Shows. "GINGER GIRLS" WITH OMAHA'S OWN COMEDIAN, ED LEE WROTTE (Late Star "Me, Him & I" Company) 50--FUNNY FOLKS--50 Including GEORGE STONE of "Wizard of Oz" fame. Two Original Comedy Blazes. "CHRISTMAS EVE" and "FRIDAY IN POCATELLA" Evenings and Sunday Matinee 15c, 25c, 50c and 75c. Week Mats. 15c & 25c & 50c LADIES' 10c At any week TICKETS 10c Day Matinee

Orpheum PHONES 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