

What is in Store for the Patrons of Omaha Theaters

NEW comedies or plays of recent years received such eulogistic praise at the hands of the New York critics as "Is Matrimony a Failure?" They were unanimous in lauding the Leo Dittschel's adaptation of the German. The piece is not only an artistic but a commercial success of the rarest kind. The original cast and production will be seen here, and they are typical of David Belasco in every sense of the word. Some idea of the strength of the company may be gained by a glance at the following names: James Bradbury, Courtney Foote, Arthur Mattland, John Webber, O'Kane Hillis, E. Newton Lindo, Gilmore Scott, Tony Mazzonovich, Robert Rogers, Louise Woods, Louise Mackintosh, Bianca Burke, Lou Ripley, Greta Vandell, Madge West, Julia Reinhardt, Josephine Bernhard, Jessie Morris Sullivan and Clara Armstrong.

Henry Woodruff and company will be at the Brandeis Friday and Saturday in a "song comedy" called "The Genius." This affair, originally played by Nat Goodwin and Edna Goodrich, has since been made over into a musical comedy, or a "song comedy," as the management prefers to call it. The book is by William and Cecil de Mille, music by Paul Rubens and lyrics by Vincent Bryant. Mr. Woodruff, who first grew famous in the west in "Brown Arrow," was seen here last season in "The Prince Tonight," a highly successful musical comedy which had long run in Mort Singer's Princess theater in Chicago.

"The Top of 'th World Dancers," in "Kris Kringle's Dream," with an ensemble of nimble dancers and the original cello ballet, will be one of the features of the Orpheum bill starting tonight. With this act is Miss Vivian Ford, a dainty little miss whose winning ways and temperamental ability have won her much praise. This musical comedy diversionist interests children as well as the grownups and is generally regarded as a feature extraordinary. A novelty in connection with the act is the introduction of a cello ballet of thoroughbred Scotch shepherd dogs. The characters in "Kris Kringle's Dream" are sustained in this manner: Doll Princess, Vivian Ford; Peppermint Kid, Harry All; Jack-in-the-Box, Walter Burke; Polar Bear, Harry Hewitt; Kris Kringle, Paul Houston.

Bird Millman is recognized as an artist on the wire. She will be accompanied by her sister, who will be seen in every act in the country. The Krags Trio are European trapeze artists who are appearing for the first time in America. Lem Put is the name of a singing clown who comes from Europe for a tour over the Orpheum circuit. He gives voice impersonations of women, babies and children, imitates musical instruments and animals and otherwise gives evidence of unusual vocal and facial attributes.

Assuming for the sake of the point to be made that difference of opinion exists as to whether Eva Lang is the first great actress, none denies that she is a very pretty girl. Therefore, when she is seen in the title role this week of Somerset Maugham's comedy, "Lady Frederick," it will be interesting to see her try to make herself look old and pass. For this is necessitated by the very fact which the action of the comedy unfolds.

Lady Frederick is an English noblewoman somewhat beyond 35 years of age, who is adored by a nice young chap. To get rid of him she admits him to her boudoir one fine morning and there he sees her adding artificial charms to natural and faded ones.

Seven characters in a play called "The Paragon," described as "A Play Played by Two People." These versatile performers run the gamut from the simple-minded country boy and girl to the heavier roles of detective, thief and villain.

Miss Irene Howley, who appears in "Singing Paragon," has the added distinction of being the "1910 Harrison Fisher Girl." Miss Howley has been for a series of years in the country.

Richard J. Jose, who ranks among famous tenors, will appear at the Krug four nights, starting with a matinee today. Jose comes in a new play of New England domestic life by Martin V. Merie, entitled "Silver Threads." The story is written around the famous song "Silver Threads Among the Gold," which will be sung by Mr. Jose in the third act of the play. "Silver Threads" is a play dealing with domestic life and full of heart interest, paternal love and the experience of a girl who stooped to folly and found too late that men betray.

In the course of the play Mr. Jose introduces the songs which his own name has been associated, including "Silver Threads Among the Gold," "Dear Old Girl," "Dolly Gray," "When You and I Were Young, Maggie," "The River of Life" and the beautiful hymn, "Abide with Me."

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There are so very many things to be thankful for that one knows not where to begin. If it would try to enumerate his enjoyments.

How thankful we are, that we are able to see the beauties of music and to know that, after all, there is more harmony than there is discord.

How thankful we should be to know that we are criticized now and then, because it shows that we are worth while.

How thankful we should be that once in a while people say that we are a "fool" (it shows that they are thinking about us).

And how thankful we should be that we get discouraged, and that we lose heart sometimes, because it shows that we are swimming up stream, getting, however, slowly, nearer and nearer to the source of our inspiration, and that we are not discouraged, but with discouraging obstacles, the swimmer grows strong by swimming, but not by drifting.

And how thankful we ought to be, when we make mistakes and see them. Sometimes we are made to make mistakes, and we are not? Who are we anyhow, that we should make mistakes? Did Wagner make none? Did Mozart, or Bach, or Handel, or Haydn, or Mendelssohn? Are we greater than they? Let us be very thankful that we make mistakes, and thank them, for it is a sign that we are going on.

Of course, if we are going on all the time making mistakes, and never seeing them, and never admitting them, and never caring a counterfeit copper whether we are or not, that is a different matter.

Thankful indeed should we be for friends, those true, tried friends, who know us pretty thoroughly, and yet in spite of all, their gifts, warm and lasting friendship, it is quite true that a friend in need is a friend indeed. But when we are not in actual want, not what the world calls "needy," then, sometimes, we value the true friend still more. Sometimes our friends in need do us when we prosper a bit, sometimes one's friends are a blessing from Intelligent Human Beings.

And it is of the latter we are writing, my lords and gentlemen!

with again accompanied. Jose will be supported by an excellent company, including Louise Kent, Iva London, Edith M. Cooke, John Mison, W. D. Stone, Leslie Stone, Robert Cavannah and Mori Wadsworth. All of the furniture, stage settings, rag carpets and other properties used in the production have been gathered from New England homes by Mr. Jose to make the play original and complete.

The annual engagement of Al Reeves' "Big Beauty Show" is always an event in the season's amusements, and this season it gives promise of even greater interest. Mr. Reeves has always provided terrificous shows, and the organization with which he is at present surrounded is, apparently the best that he has ever assembled. He will appear at his head, and as chief assistant in the fun making, announces Andy Lewis, a comedian of ability, who was last season the star of his own company. With Reeves and Lewis in the same cast, theater-goers may anticipate a rare feast of the best kind of comedy. William Cahill, "the Man from Ireland," is also in the organization, and George Harris, who long ago established himself among the clever men of the stage, may be relied upon to hold his own. The Bush-Devere Four, with Billy Bush, the comest, will appear in the vaudeville part of the performance and Idella Vynner, an attractive comedienne and vocalist, and Marie Brandon, a graceful and skillful dancer, will be seen in an important part. Mr. Reeves has given special permission by George M. Coban to use his popular "American Ragtime" musical number and this will greatly enhance the attractiveness of the musical part. "Beauty Show" has always been distinguished for the comeliness of its chorus.

"Conology," the satire to be presented, has been materially improved since last season and it has been given an entirely new equipment of scenery and costumes. Mr. Reeves and his organization will be seen at the Krug twice daily for the entire week, starting this afternoon.

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And how thankful we are for the example and the precept of the Masters in Music. How thankful we are that we can have their works in our homes. Thankful that we cannot excuse ourselves for not knowing them. Thankful that we are able to know of their personalities, their every-day lives, their friends, their influences, their sorrows and their joys.

Thankful today are we for biographers, and good publishers, and for inventors, who have given us the modern pianoforte, the organ, the phonograph, the victrola, the various mechanical means of bringing the best music to the homes of the people. Thankful to the conductors, the artists, the orchestras, the choirs, the players and singers; the musicians, who reconstitute for us the best of the old and present to us the best of the new, who preserve the memory of the great masters, who inspire and enthuse and arouse us, and impel us forward and onward.

And in the midst of the din and glare and gorgeousness of the modern music we should be thankful for a man like Felix Weingartner, who writes upon his banner "Wagner's music is not back to the classical purity, but forward to it."

And thankful should we be for the dawn of the higher splendors in the evolution of music. For the "Sense of Law and Beauty," instead of the noise of strength and matter. For the looking into the spirit of the music, and not obliterating it through emphasis of the letter. The Soul of Music has escaped from its sepulchra, and is expressing itself here, there and everywhere. We are just beginning to glimpse it, and so, let us be thankful.

And the writer of this Sabatinal offering from week to week, has amongst the most things to be thankful for, the fact that you are reading this column; for without readers there would be little use in a man's writing. Therefore, the musical critic of The Bee is specially thankful for his faithful and frequent readers. Gott sei Dank!

Through the kind thoughtfulness of Mr. Ben Stanley, Trinity cathedral's organist, and the royal generosity of Mr. S. H. Whitney, the celebrated Boston organist, the people of Trinity cathedral had an unusual treat last Thursday morning, when, in connection with the Thanksgiving service, Mr. Whitney played magnificently some numbers from the works of the great masters. For over thirty-five years Mr. Whitney has been organist of the Church of the Advent in Boston, and is now "organist emeritus" at the same place. His name is so well known that it needs no further introduction. His organists have thrilled at the grandeur of his brilliant setting of "The Song of God Sent forth to War." By that alone he is known and cherished. He is a great man, and that is saying much, when one says it truly. Mr. Whitney, it is whispered, will be tonight at about 7 o'clock in Trinity cathedral. THOMAS J. KILLY.

Musical Notes.

Mrs. Liza Lehmann, the distinguished English composer, will present a program of her own compositions on Tuesday afternoon at 7 o'clock at the Brandeis theater. This will be the second concert of the B. L. W. series and will undoubtedly prove one of the most interesting and unique features of the musical season. Mrs. Lehmann brings with her from the British Isles a quartet of voices, who will offer the well-known "Persian Garden," under her guidance, as well as selections from her miscellaneous compositions. And the "Alice in Wonderland" cycle which follows the text of Lewis Carroll.

The quarter of concert which will follow is as follows: Miss Mabelle Conant, soprano; Miss Polverre-Turner, contralto; Hubert Elliot, tenor, and Julien Henry, baritone.

framous for her beauty, coaxed and not away with the same task.

It is not a role that one would fancy a pretty, young girl would care for, but it is a grateful part in other respects than the odds of making one's self look rather old.

Inasmuch as it is a typical Maugham "society play" with a wealth of smart epigrams, smart costumes and fashionable characters, the play will doubtless bring to the Boyd the same people who came to see Miss Lang in "Love Watches" and "A Woman's Way."

The atmosphere upon which the drama thrives is the atmosphere of romance. Wrongdoing, when touched with some elements of reason, atonement of vivid interest, has an undeniable appeal. This is the secret of the success of Elinor Glyn's own dramatization of her famous book, "Three Weeks."

The play is presented with special scenery and effects, the second act showing the "feast of roses" at Venice, being especially notable for its beauty. "Three Weeks" will be at the Krug for three nights, beginning Thursday; matinee, Saturday.

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AMUSEMENTS. AMUSEMENTS.

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Qualifications of American Academy Members

THE French academy was founded by Richelieu in 1635, and despite the rage of the late Alphonse Daudet, and the scorn of the late Guy de Maupassant it continues to exercise an influence in the elevation of public taste that is distinctly felt not only in France, but in every civilized land. A member of the French academy is to the ordinary French citizen what the captain of a university football team is to the ordinary English or American school boy. An election to the French academy is usually mentioned by every important newspaper in the world.

As everybody knows, membership in the French academy is restricted to forty in the American academy there are fifty members, which, as Prof. Brandeis Matthews, himself a distinguished academician, has pointed out, is not too large, when we remember the population of the United States, and the additional fact that in the American academy recognition is given to music and the fine arts, as well as to literature.

In order to become eligible for election to the American academy, one must first be a member of the National Institute of Arts and Letters. This society was organized at a meeting of the American Social Science Association in 1887. The qualification for membership is stated in the constitution: "It shall be notable achievement in art, music or literature." The number in the institute is limited to 250 and election is invariably by ballot.

In order to assure the dignity of the academy, seven men were taken from among the members of the institute in 1904, whose duty it was to elect others. These seven were Misses, Howells, St. Gaudens, Steadman, Van Dine, Clemens, Hay and MacDowell, an excellent choice. The number was progressively raised to fifty.

There can be no doubt that the American academy fairly represents America's living leaders in literature, music and the fine arts, and the death roll is impressive testimony to the care with which members of our academy have been chosen—Aldrich, Clemens, Crawford, Gilder, Gilman, Hale, Harris, Hay, Howard, Julia Ward Howe, Jefferson, Lea, Mitchell, Moody, Norton, Schurz, Steadman, in literature; Homer, MacDowell and Ward, in art and music.

A Memorial Meeting.

There is to be a joint meeting of the American academy and of the National Institute at the New theater, in New York, on December 8 and 9. On the first day William Dean Howells, the president of the academy, will take the chair at the morning meeting, and Henry Clay Folger, president of the institute, will preside at the afternoon session. The gold medal of the institute, for distinction in the department of history or biography, will be formally presented at this December meeting. On the morning of December 9 there will be a commemorative meeting, at which three papers will be read, each dealing with the life and work of five deceased academicians in the order of their election: St. Gaudens, Steadman, Clemens, Hay and MacDowell will be the subject of an address by Underhill Matthews, McKim, Norton, Ward, Aldrich and Jefferson will be discussed by W. M. Sloane, Gilder, Homer, Schurz, Harris and Hale will be commemorated by Hamilton W. Mabie.

Achievements of Members.

In discussing individually the present members of the American academy, it is safe to say that the president, William Dean Howells, is perhaps of all living Americans the man most clearly entitled to his seat. He is our foremost representative in creative literature and his literary career has extended over exactly fifty years. He has received honorary degrees from Oxford, Yale, Harvard, Columbia and Adelbert. He has had more influence on the output of American fiction than any other living man, and in simplicity, dignity and beauty of character he is in almost ideal representative.

achievement that will make his name ever remembered. His "Retrospections of an Active Life" is autobiography, history and literature combined.

Journalists Honored.

Henry M. Alden, Robert Underwood Johnson and Hamilton Wright Hallowell have all achieved distinction in first-class editorial work, covering many years of service. Each of the three is also an original writer in the respective fields of religion, poetry and criticism. They have invariably followed high ideals and have done a large share of the world's work. One of the best literary editors of the country has not yet been elected to the institute, though his product is beginning to attract wide attention. This is the Irishman, Francis Hackett, who in an astonishingly short time has made the "Literary Supplement" of the Chicago Evening Post by far the best purely literary weekly in the United States.

Among scholars we find, as we ought to find, the names of Arthur T. Hadley, Woodrow Wilson, Thomas B. Lounsbury, Horace Howard Furness, Basil Gildersleeve, Bliss Perry, and last, but not least, Andrew Dickson White. President Hadley's publications in economics are a standard work, and he is an authority on railway transportation. Dr. Wilson is known everywhere as a writer of political history; Prof. Lounsbury is one of the best scholars in English literature that Yale has ever produced, and his writings have a singular charm of style; Dr. Furness has brought glory to American scholarship by making the best edition of Shakespeare that the world has ever seen, and is thus one of the most useful men to other students that has ever lived; Prof. Gildersleeve is the leader of classical scholarship in America, to whom all specialists pay deserved homage.

At three great American colleges, has edited the Atlantic Monthly, and has produced important books; Dr. White's services to his country need no enumeration here.

Distinguished Historians.

Among professional historians of high eminence there are in the academy Henry Adams, whose history of Jefferson's and Madison's administrations is almost a model work; Henry Cabot Lodge, United States senator, who is an authority on the colonial history of America, and who has also written valuable biographies; Admiral Mahan, who is perhaps the leading authority in the world on naval history; James Ford Rhodes, whose "History of the United States" is remarkably free from political or personal bias, who has been honored by many university degrees and who received in 1901 the Loubat prize from the Berlin Academy of Science; and Prof. W. M. Sloane of Columbia, a distinguished scholar in French history.

Among publicists of great authority and versatility the academy has recognized Charles Francis Adams and Thomas Wentworth Higginson, who have been influential writers and leaders of public sentiment for many years.

Professional literary critics are represented by W. C. Brownell and Brandeis Matthews. Mr. Brownell has been for two decades the literary adviser of the publishing house of the Scribner and has written during this period formal critical essays of distinction. Prof. Brandeis Matthews is one of the ablest critics in America, and has a style all his own, full of vivacity and vigor. He has had an immense influence in America in raising the standard of the drama, and toward the end of his career he has perhaps done more real service than any other living American.

Two naturalists are in the academy, John Muir and John Burroughs, who might be said to represent the west and the east. Mr. Muir is a geologist and an explorer. Mr. Burroughs is a naturalist and a true literary artist. He is a favorite in many thousands of American homes.

The National Institute and the American academy have done no one any harm, nor have they exerted influence in any but the right direction. They have sprung from a honest attempt to elevate in public estimation the true ideals in literature, art and music, ideals that are needed in America more than in any other civilized nation. The success of the academy during the few years of its existence has been so gratifying that it seems probable that in the near future an election to the fifty will be ranked among the great prizes of American life.

A very large number of people regard it as already—Prof. William L. Phelps of Yale in the Independent.

FRANK M'INTYRE IN NEW PLAY

Star of "Traveling Salesman" Will Be Seen in "Snobs," Play by Newspaper Man.

Howard Fitzalan, the author of "Snobs," which Henry B. Harris will use as a starring vehicle for Frank J. McIntyre, now touring in "The Traveling Salesman," is at present employed on the New York Morning Telegraph. Howard is a native of the nom de plume for George Fitzalan Bronson-Howard. He was born in Howard county, Maryland, January 7, 1881, and was educated in Baltimore and London. He was in the employ of the United States government from 1898 to 1900, and for brief periods was employed by the Philippine civil government and the imperial Chinese service at Canton, China. He was a correspondent in the Philippine islands and was also correspondent for the London Daily Chronicle during the earlier part of the Russo-Japanese war. He served on the staff of the Baltimore American, Brooklyn Citizen, New York City News Association, New York Herald and San Francisco Chronicle and was also on the staff of the Sunset Magazine and has contributed more than fifty short stories to magazines.

"Snobs" will be produced early in April. Mr. McIntyre has tentatively engaged with "The Traveling Salesman."

VAUDEVILLE IN CORRECT USAGE

George W. Lederer, Who Years Ago Started Wrong Use of Word, Now Has Righted This Error.

George W. Lederer, who added the word vaudeville to the lexicon of the native theater, when he and Alexander Hornum brought to America about a score of years ago the first all-European company of variety artists, which he labeled "Trans-Atlantic Vaudeville," a classification he chose with a view to distinguishing the foreign specialty artists from the native and of native specialty turns, then, what in retrospect, under the term "variety" has successfully used the term vaudeville again in this country, while applying it to a radically different use. The program at the New Amsterdam theater, New York, the current home of "Madame Scherry," the newest Lederer musical attraction, produced by Lederer in partnership with A. H. Woods and H. H. Frazee, describes the piece as a "French Vaudeville," which means, as Lederer explains it, a form of musical play where all the songs are in the comic and satirical vein, and from the story and not, as in the comic or garden variety of native musical comedy, mostly introduced matter, regardless of any assimilative qualities the introductions may possess.

AMERICAN IS STILL DARK

Just Who Will Come Into Next Playhouse Yet a Matter of Much Uncertainty.

For another week the darkness of the American stage is still a matter of much uncertainty. Mr. Burroughs, who is coming into this playhouse, which is without doubt one of the best fitted and most tastefully decorated houses in Omaha, is still a matter that remains with the Omaha owners and the "Prize" lessees.

One thing seems to be certain in the opinion of Mr. Brandeis, and that is that if William Morris, Western, wants to relinquish his hold, other circuits would be only too glad to step in.