

Music, Art and Drama

At the Theaters



Virginia Hardy as Barbara at the Boyd



At the Orpheum Ray Samuels



Gregory Kelly with the Portmanteau Players at the Boyd



At the Orpheum Edwin Arden



Josephine Young at the Gayety



At the Empress Grace Spellmeyer

For the Portmanteau Theater

R. STUART WALKER'S Portmanteau theater is to be unpacked for one evening in Omaha, the Boyd to be the scene and Friday night the time. It comes under the auspices of the Omaha section of the Drama League of America. Much interest is shown in the affair, which promises at least a break in the routine of the season, in that it worthily presents something of interest. Principal of the plays to be given is Dunsany's "The Gods in the Mountain." Of this it is interesting to know what so keen and competent a critic as Walter Prichard Eaton thinks of "The Gods in the Mountain." To the editor of the Dramatic Mirror Mr. Eaton writes:

"Since you ask what is the most significant play I have seen this season and not what American play or new play, I have no hesitancy in answering 'The Gods in the Mountain,' produced by Stuart Walker, in his Portmanteau theater. Though this work was first shown in New York by the Ferrer school and a year ago by the Amateur Comedy club and though other plays by Dunsany have been done at the Neighborhood playhouse and elsewhere, to Mr. Walker, I think, must go the credit for putting Dunsany before the general public in America as a dramatist capable of bringing the crowd into the theater through the ordinary channels."

"The Gods in the Mountain" is a work of singular dramatic simplicity and force. It is a work infused with the magic of poetic speech; it is a work full of irony, touched with unique humor and carrying a depth of appeal limited only by the intellectual capacity of the spectator. Above all it is complex, in its action, a cycle; it ends a rhythm with that sense of satisfactory finality we associate with the perfect work of art, whether play or poem or musical phrase.

"That it is so utterly different from the realistic drama of the day adds to its significance, for to me it seems to have restored imagination to our stage. After a round of Broadway playhouses this fall I came upon one blessed afternoon, as one comes upon an oasis in the desert, or into the shadow of a great rock in a weary land, tired of Sing Sing and Forty second street, and 'An English Country House.' It was good to be with

Omaha Extends Welcome

To Popular Rose Tapley

Omaha is to have an opportunity today to see a real live honest-to-goodness movie star. Rose Tapley is on a tour of the United States on request of numerous managers and in behalf of the Vitagraph Film company.

She is one of the popular members of the Vitagraph family and has appeared in many of the notable features which have been released by this company. She is known as the question lady, and will answer any questions that may be asked her while she appears at the Muse theater today.

Manager "Bob" Shirley has especially arranged for today a picture in which she, Peggy Hyland and Antonio Moreno are starred, "Rose of the South." Looks rather like roses will

"OMAHA'S FUN CENTER" Gayety Daily Mat. 12-25-30-40 Even. 12-25-30-40-75 The Spiegel Revue MUSICAL BURLESQUE

A Convenient and Comfortable Place to Eat Your Sunday Dinner From 12 M. to 3 P. M. DINNER, 50c

Psychology of Chicken Thieves Peeves Woman Just when her hens had started laying 50-cent eggs Mrs. E. Roberts reported to the police that someone broke into her hen house by forcing the padlock and removing seven of her choicest birds.

Miller's Cafe P. P. MILLER, Prop. 1811 Farnam St.

be the fad today. Why not all wear one in honor of her visit? Please do not think that Rose Tapley is visiting every city in the United States—just a few. Manager Shirley and Mr. Palmer of the local branch of the Vitagraph think they should be congratulated on the success of their effort in making this possible. We all hope that Miss Tapley will have cause to remember Omaha long after she leaves here and that somewhere in that big heart of hers she will reserve a little spot for Omaha.

John Haynes Holmes Prophet of New Social Order FEARLESS—POWERFUL—FARSEEING "THE INTERNATIONAL MIND" War and Peace World Citizenship BOYD THEATER—FEB. 22, 8 P. M. Benefit New Unitarian Church—25c, 50c

BRANDEIS THEATER Tuesday Evening, February 20th "THE AMAZONS" 3-act farce, by Arthur W. Pinero Presented by Players' Club Benefit American Ambulance Hospital of Paris TICKETS, 50c to \$2.00.

BOYD Thurs., Feb. 22 One Night Only PORTMANTEAU In the Following Short Plays: Oscar Wilde's "The Birthday of the Infanta." "Triumph"—N. Y. Eve. Sun. "Nevertheless"—"Esquiline bit of comedy."—N. Y. Herald. "Very Naked Boy"—"Unreservedly amusing."—N. Y. Globe. Lord Dunsany's "Gods of the Mountain"—"One of the great plays of our time."—Bookman. SEAT SALE NOW at box office. PRICES 50c to \$2.00.

EMPRESS Omaha's Double Attraction CONTINUOUS VAUDEVILLE AND PHOTOPLAYS TODAY AND TILL THURSDAY KLAISS AND WAIMAN in "An Ocean Wooting" D'AMORE & DOUGLAS An Equilibristic Novelty HANLEY GIRLS Singing and Dancing CLARA KIMBALL YOUNG in "THE SAVAGE INSTINCT" ADMISSION, 20c and 10c



Omaha Musician's Union Purchases Exquisite Victor Victrola at Mickel's Nebraska Cycle Company

If an expert, talented and proficient musician doesn't know music, who does? And if such a musician has a half dozen makes of tone-reproducing machines offered him and finally settles down to a genuine VICTOR-VICTROLA, what does that signify?

Well, here's the answer. The Omaha Musicians' Union has purchased for its own use, in its own cozy quarters, an exquisite VICTOR-VICTROLA XVI at \$200, finished in a delightful fumed oak, so as to perfectly match the pretty fumed oak finishing of the rooms.

The illustration above shows the VICTOR-VICTROLA as it appears placed in the room of the Union, and to say that it is proving a joy all around is putting it mildly. The Omaha Musicians' Union is highly pleased with its purchase and happy that it's a VICTOR-VICTROLA.

Now then, if the most expert coterie of music makers in this part of the country decides to have a VICTOR-VICTROLA for its own use, shouldn't that influence YOU in your choice?

To be sure, you want a VICTOR-VICTROLA. You want one soon. You want to derive just the sort of pleasure out of it that the Omaha Musicians' Union is deriving out of theirs.

So it's up to you to stop in and see the VICTOR-VICTROLA exhibit at Mickel's Nebraska Cycle Co., corner 15th and Harney streets, Omaha, or, if you live in Council Bluffs, 334 Broadway will do just as well, for Mickel's Nebraska Cycle Co. has an establishment over there, too.

MICKEL'S NEBRASKA CYCLE CO. is the concern that puts "Vim into Victrolas"—in other words, the Mickel boys have popularized the Victrola idea around here. When you get ready to buy YOUR Victrola, (and that's going to be soon), see that it's bought at MICKEL'S NEBRASKA CYCLE CO.

THIRD ANNUAL FETE AND BALL, 1917 T. M. A. Theatrical Mechanical Association Omaha Lodge No. 38 MUNICIPAL AUDITORIUM WEDNESDAY NIGHT, FEBRUARY 21 A program of dancing and theatrical numbers. Something out of the ordinary. The Mayor and Miss Roy Samuels, on the Orpheum bill this week, will lead the grand march. GEORGE GREEN'S BAND WILL FURNISH THE MUSIC Tickets: \$1:00 the Couple. Extra Lady, 50c



Upon completion of its week's engagement—the third in two years—at the Brandeis Theater, where it will be presented twice daily for the seven days, beginning next Sunday, February 25, "THE BIRTH OF A NATION" will have been presented in Omaha, and at the Brandeis Theater, exactly 107 times in less than sixteen months—a record which has never been approached by any other attractions and never will, at least for many years. Almost every person is familiar with this whirlwind combination of story, spectacle and tense drama and most have seen it and heard its wonderfully effective musical accompaniment. SAME COMPANY — SAME ORCHESTRA — SAME EFFECTS Half the Former Admission Price. Seats Tomorrow, 25c-50c-75c-\$1

AN actor of distinction Edwin Arden, is to be one of the stellar attractions this week at the Orpheum. He will divide headline honors with the song comedienne, Ray Samuels. "Close Quarters," a one-act play by Oliver White, is to be presented by Mr. Arden, assisted by Robert Wayne, of Miss Samuels it is to be said that she is a comedienne who sings unusually well. One of the special features is to be contributed by Kenney and Hollis in a skit called "Fresh's Initiation." College boy pranks are related by means of song and story. Billed as "somewhat different singers," Horace Irwin and Rene Dietrich are vocalists of attainment. Mr. Wright is a tenor of pure tone, while his partner is a soprano equally well endowed. In addition to trained mules, Mr. Fink has trained ponies and trained dogs in his act. His mule, "Jim Dump," is a laughable feature of the performance. A skit, "Comin' Thro' the Rye," to be presented by Charles Irwin and Kitty Henry, is a hodge-podge of song and story. Mazlo and Duffy have gained a prominent position as eccentric gymnasts and this season are especially diverting. A prairie dog village will be shown in motion pictures by the Orpheum Travel Weekly and other features will be a storm on the Welsh coast and a town of north India.

In the "Winning of Barbara Worth," which comes to the Boyd today for four days, with matinees today and Wednesday, there is a most realistic picture of the great American desert. Those who have read the book will remember Moony and Texas Joe, stranded in this great waste of sand, baked by centuries of tropical heat. But a dipperful of water is left between them; their discovery of Barbara's mother buried beneath an avalanche of drifting sand, holding in her death grip her babe. They feed the feeble spark of its life with the last remaining water. They begin to bury the dead mother, and as Jefferson Worth says a prayer for the soul of her who prized her little one more than her own life, the wind rises for the second time, and the sand drifting in blinding clouds and relentless fury makes the shroud that covers the body and binds a natural wound above the spot. Mark Swan's dramatization of Harold Bell Wright's book is well done. Every important point is retained. L. C. Yeomans has not alone made a beautiful scenic production, perfect in every particular, but he has paid strict attention to a cast of artists which will give competent interpretation.

"The Katzenjammer Kids" will be the attraction at the Boyd next Sunday for five nights and three matinees. For the week of February 25 the Orpheum proclaims four acts that are usually distinguished with headline exploitation in big-time vaudeville. Eddie Leonard, the popular star of minstrelsy, with his own company, and Homer B. Mason and Marguerite Keeler, presenting the one-act play, "Married," will divide the top-line honors, while Stan Stanley and his relatives will dispense a budget of comedy calculated to jar the risibles while splitting the featured positions with Anna Chandler as "The Debutant" in a study of song.

In "The Spiegel Revue," which is at the Gayety theater for seven days, commencing yesterday matinee, is a mammoth with ten massive sets of scenery and a wardrobe that would furnish three or four ordinaries. Spiegel retained George Totten Smith—who retained the retainer—to provide a book that even critics would regard as unusual, and he had the music written by Ruby Cowan and J. Strause. Spiegel's cast is composed of Billy Mossey, Midge Miller, Callahan brothers, Marian Marshall, Ben Holmes, Josephine Young, Marie Allen, Ida Lind, Anna Dare, Anna McGraw and others. A chorus of beauty, as unusual as the book forms an important part of the organization and appears in bewildering dance creations. The revue is in two acts and ten scenes. There are two big electrical novelties. One shows Marie Allen, the modern Venus, in a series of poses representing the covers of the leading magazines. The scenery is from the artistic hand of P. Dodd Ackerman. Ladies' matinee daily all week.

Comedy, singing, dancing, equilibrium novelty stunts and "syncopated musickers" make up the program for the first half of the week at the Empress theater, starting today. Middleton and Spellmeyer head the bill with a comedy singing and talking act called "An Ocean Wooting." Klaiss and Waiman entertain with syncopated music. D'Amore and Douglas are equilibrium performers. The Hanley girls complete the bill with singing and dancing. The last half of the week brings Gilroy, Haynes and Montgomery in a nautical singing comedy, "The Good Ship

Nancy Lee," Weber and Elliott in a novelty comedy offering; Ward, Bell and Ward, circus performers, offer "Under the White Tops." Harry La Toy, the talkative juggler, closes the program. "Griffith's Birth of a Nation" is coming for its third visit to the Brandeis theater for the week beginning next Sunday. Place yourself off the earth at a point somewhere off the southeastern portion of the United States. From your vantage point you see the arrival of the first African slave. The north and south develop rapidly. The breath of 1860 comes and young men of the north hasten to answer the call of the president for volunteers to preserve the union, and the young men of the south form rapidly under the banner of the new confederacy. Far-flung battle lines advance bravely over hill and plain. You hear the roar of battle and see the ground strewn with dead and dying heroes. The battle lines have swept on. Two young college chums, both wounded to the death, fall in each other's arms, the uniforms they wear along the dividing line of brotherhood. They clasp each other about the neck and die. Lee surrenders to Grant. Lincoln, his giant figure bowed with the woes of his beloved union, signs the famous proclamation and prepares to welcome back the starving children of the nation. False sentiment and political cunning thwart his plans. Things change rapidly. The radical is in the saddle and ambitious attempts are being made to place the newly enfranchised negro on an equality, politically and socially, with the white man. In the prostrate south the negro tremendously outnumbered the white man. Degradation and animism sweep over the country. Homes ruined by the civil war, and on the eve of being re-established, are sacked and burned. The scattered white men organize the Ku-Klux-Klan. Clad in white sheets, with cross-marked masks, mounted, they sweep from plantation to plantation, resolved to bring about the supremacy of breeding and culture. Racial hatred rises to the boiling point. You see things that ought never to have been and wonder why they ever should be among reasonable creatures. All this you see in the wonderful panorama of history, symbolized not by cold pages of type, but written with human beings for words and months for sentences.

T. S. Gamble, joint manager of the Maxwell Motor Sales corporation, has resigned to become a partner in the firm of Benson, Campbell & Slaten, advertising agents, with offices in Chicago and Cleveland. Mr. Gamble will make his headquarters at the Cleveland office and will handle the eastern business of his firm.