

Noted Teachers Offer Services to Students Who Will Come to Omaha

(Continued from Page Two.)
formerly of Omaha, but now of the faculty of the Peabody conservatory of Baltimore. Miss Anthes is open for engagements as accompanist. Her residence telephone is Douglas 9075.

Loretta DeLone.
The history of the piano or any other modern musical instrument is but as a day compared to that of the harp, which dates as far back as 1260 B. C., when the harp was played on by priests and nobility only. The classic instrument, which fell into disuse for centuries, is now becoming the great solo, accompanying and orchestral instrument. Many erroneous ideas have prevented the more general study of this—"the queen of instruments." The study of the harp has the following advantages:

Necessary development of the much needed power, concentration. Thorough knowledge of harmony (in first lessons) and of major and minor scales.

Is less mechanical than piano, as sharps and flats are made by the use of the seven pedals.

Immediate cultivation of a correct ear, as the performer is obliged to tune each string to exact number of vibrations.

Musical is written in treble and bass clefs, thus producing melody and harmony at the same time.

Only one fingering for all scales.

Harp furnishes most suitable accompaniment to the speaking and singing voice.

Is a prime favorite with children, as elementary practice is not monotonous and chords and octaves can be played by tiny hands.

Good positions are easily secured by competent harpists and they are the highest paid musicians in the orchestra.

The price of a standard harp is less than that of a high-grade piano.

The Irish harp is now very popular in the east and artists like Alice Nielson, John McCormack and others are using the Irish harp.

Loretta DeLone has the largest harp studio in the world and Omaha is fortunate in possessing such a successful teacher and artist who is willing to pioneer for the harp in Nebraska. She will make an eastern tour in November.

Mary Lewis Wood.
Mary Lewis Wood, one of Omaha's well known musicians, has recently opened a studio in the Baldrige block and is prepared to receive pupils in voice culture and the study of languages.

On account of our present relations with France much interest is being aroused in the study of the French language. Having spent years in Paris, where she was an ardent student of the language, speaking it with fluency and with true Parisienne accent, Miss Wood can offer exceptional advantages to pupils wishing instruction. Miss Wood also has unusual opportunities for musical study under some of the foremost teachers of Paris, Berlin and Dresden. Fidele Koenig of the Paris Conservatory was her first instructor. After his death her talent admitted her as one of the favored pupils of Madame Marchesi, who has been the teacher of some of the world-renowned prima-donnas. Later Miss Wood studied under Jean de Reske and Eteka Gerster.

After thirteen years abroad she returned to this country, where she made her debut in English concert at the Little theater in New York City.

Walter B. Graham.
Walter B. Graham, baritone, who occupies a leading position among voice instructors of this city and territory, points with pardonable pride to a long list of pupils who have attained success in the musical field, among which are the following who are holding church positions in the city at present:

Miss Margaret Bradway, choir director, Pearl Memorial Methodist church.

Miss Jess McDonald, choir director, Castelar Presbyterian.

Miss Helene Rahn, soprano soloist, Dundee Presbyterian.

Mrs. Gertrude Sibaugh, contralto soloist, Dundee Presbyterian.

Miss Margaret Spalding (third year), soprano soloist, Epworth Memorial.

Miss Marie French (third year), soprano soloist, First Baptist.

Mr. Alfred Green, tenor soloist, Temple Israel and Dundee Presbyterian.

Mr. A. L. Hobbs, bass soloist, First Presbyterian.

Mr. Lynn Sackett, tenor, has been having fine success in chautauqua this summer and has received several flattering offers for concert work.

Mr. Marcus Nielsen, who took charge of the vocal department of the State Normal at Maryville, Mo., last June, has been appointed supervisor of music in the schools of that place.

Joseph B. Litkowski.
Joseph B. Litkowski was born in Dayton, O., of Polish parents. He studied with Signor Umberto Beduschi, who created the role of Des Grieux in Puccini's "Manon" at its premier performance in Covent Garden, London, and was on the operatic stage for twenty years.

After teaching seven years in Chicago and New York, Mr. Litkowski toured the United States for three years, giving concerts in most of the large cities. On each return to New York he coached artists and advanced students.

Mr. Litkowski teaches by example; that is, he sings exercises, songs and arias with his pupils. He has been teaching and coaching opera in Omaha since last season and is preparing pupils for the concert and operatic stage.

Mrs. Litkowski, who does the accompanying for Mr. Litkowski, has had five years' experience in New York coaching and accompanying.

Miss Olive Seymour.
Miss Olive Seymour has reopened her studio for the season at 516 McCague building, where she is prepared to meet new and former pupils. Miss Seymour is well known in the city as a pianist of decided talent and has established a reputation as a most conscientious and successful instructor. She received part of her musical training under Max Landow.

Miss Mary Cooper.
The Mary F. Cooper's dancing studio has achieved success by thorough preparation, natural talent and having the interests of the dancing public at heart. Miss Cooper spent several months this summer at Denishawn, the school for aesthetic dancing that Ruth St. Denis and her husband, Ted Shawn, established in the city of Los Angeles three years ago. This school only admits pupils of undoubted talent. Miss St. Denis' dance

ing is interesting, through the fact that it embodies the religion of many Oriental countries. Miss Cooper is enthusiastic over the instruction she received this summer and feels that she has something exceptional to offer in the beautiful and strange dances of people whose lives have ever been linked with mysticism.

Miss Ethel Parsons.
Ethel Parsons, coloratura soprano, has been identified with the musical life of Omaha for several years. She has held the position of soloist in some of our churches and has had a very thorough training and experience in the management and bringing out of different voices. She is an assistant to Mrs. Louise Jansen Wylie. Miss Parsons has just opened her studio of voice culture at 516 McCague building.

Cecil Berryman.
Mr. Cecil Berryman announces the reopening of his studio in the McCague building for the coming season, 1917-1918. Classes in public performance will be held in the studio at 4 p. m. the first Saturday of every month for the young players and the second Saturday for the advanced. The presence of parents and those interested is especially requested.

Alice Virginia Davis-Berryman and Mr. Berryman will give a series of recitals. The dates will be announced later.

Miss Adelyn Wood.
Miss Adelyn Wood, pianist, has opened a studio at 1034 Georgia avenue. Miss Wood studied several years with Mr. Max Landow, formerly of this city, and when Mr. Landow joined the faculty of the Peabody institute she decided to go to Baltimore to pursue her musical studies under his direction. The standard of the work required at this famous old conservatory is of the highest order, and Miss Wood was given a teacher's certificate in one year's time, which has only been done five times previously in the whole history of the school.

International Academy.
The International Academy of Music is starting on its third year in the music field. This school offers unexcelled opportunities for the study of the violin. Special attention is given to technique of viola and bow, so essential to beginners. This season the school has added to its staff of teachers Mr. Arthur Kernan, who is well known in the city as the director of the orchestra at the Blackstone hotel roof gardens. Mr. Harry Fay Perkins of Chicago will have charge of the Council Bluffs branch of the school, which is located in the Merriam building.

James Carnal.
James E. Carnal, teacher of voice building, tone production and artistic singing, has given his attention to the art of music for a long period of years under the best teachers of the land and is therefore especially well fitted for the building and development of the voices of his own pupils.

Among those with whom Mr. Carnal has studied is David Bispham, whom critics recognize as one of the most finished baritones of this generation. Mr. Bispham says of Mr. Carnal: "He is a splendid artist, his voice is excellent and he has wonderful breath control."

W. A. Haberstro.
W. A. Haberstro, basso cantante, has recently come to Omaha and has opened a studio with Mr. Vernon C. Bennett in the Securities (Rose) building. Mr. Haberstro has studied extensively with teachers in America and abroad, among them being Heinrich Lantz, Darmstadt, Germany, and William Shakespeare, London, England. Blessed with the rare voice of the cantate bass, Mr. Haberstro has a large repertoire in all the languages of songs, ballads, lieder and opera.

Originally schooled for the law, with university training, the subject of this sketch preferred music, and since early youth has given himself to the art and science of music. He is not only a singer and teacher of singing, but a leader and director of chorus and choir, in which he has had years of experience.

Mabel Woodworth-Jensen.
Mrs. Jensen was formerly Miss Mabel Woodworth and one of Chicago's most brilliant violinists, whose services were much in demand for recitals and concerts. Until recently a member of the faculty of the American Conservatory of Music of Chicago, she achieved unusual success as a teacher of violin, theory and ensemble, conducting one of the largest classes in that school.

Mrs. Jensen has studied under such well known musicians as Adolf Weidig and Louise Robyn of Chicago and Florian Zajic and Henri Marteau of Berlin. She is available for concerts or musicales and will accept a limited number of pupils at her home studio, 137 Glen avenue, Council Bluffs, or at 513 McCague building on Tuesdays.

Miss Luella Anderson.
Miss Luella Anderson, violinist, announces the reopening of her studio, 518 McCague building, with a class of enthusiastic pupils already enrolled.

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Among the activities of the season Miss Anderson is planning a program of interesting and unusual numbers for two or three violins and piano, at which she will present two of her advanced pupils. A weekly ensemble class for all younger children is a feature of Miss Anderson's work for beginning pupils. Miss Anderson studied for three years at Brussels, under Oskar Back, of the Brussels Royal conservatory. Previous to studying abroad she was in charge of the violin department of the Morningside college conservatory of music, Sioux City, and is at present instructor of violin and harmony at Brownell Hall.

Miss Jessie Conaway.
Miss Jessie Conaway, teacher of artistic speech and song culture, has reopened her studio for the season in room ten, Baldrige block.

Having been a sincere student and as her training both in music and dramatic art has been very thorough, she is enabled to impart this knowledge to her students in a very satisfactory manner and to secure gratifying results. Miss Conaway is a graduate of the Northwestern University School of Music and is a pupil of Mrs. Milward Adams of Chicago, under whom she has studied French art. For three successive seasons she studied voice culture in New York City.

Last June Miss Conaway directed the senior play of the South Side high school, which was spoken of as being the most successful class play ever produced by that school.

Florence Basler-Palmer.
"Made in America" is a phrase well adapted to Florence Basler-Palmer, for she has received all her musical education in this country, beginning her training on the piano at the age of 7. Endowed with a glorious voice, which manifested itself at a very early age, she was allowed to study with M. Ne. Pierce of Chicago, who then sent her to Hardin college, where she received careful training in voice, piano, harmony and "history of music," after which she attended Drake university and was graduated. It was then her glad fortune to study under Prof. Rawden of Chicago. Later she was privileged to work under the direction of the eminent master from Berlin, W. Freytag-Frey, then continuing her studies in New York City with David Bispham, the greatest song interpreter in the world. Mrs. Palmer is an ardent exponent of continued research in her chosen art; in fact, she says one never completes a musical education. For several years she has closed her Omaha studio during the summer and spent the time in New York City, where she has associated herself with the greatest masters of song. Mrs. Palmer's efforts in this line have not ceased, for she expects to spend many more summers there. She has just returned from New York City and has again reopened her attractive studio at 1807 Farnam street.

Maurice Toulon.
Maurice Toulon, who has been selected by Paramount to direct the spectacular film production "The Bluebird," is to be done with out stellar artists, but with a large cast of competent players. It is designed to be one of the biggest productions they have ever undertaken.

Douglas Fairbanks is becoming quite distinguished as a photo-playwright. He is the author of "Down to Earth," "The Man From Painted Post," and his latest one now in preparation said to be "Grabbing for the Moon."

Luella Allen's Violin School.
Offers ORCHESTRA PRACTICE PUPILS RECITALS ENSEMBLE PLAYING PUBLIC PROGRAMS 26 Arlington Bldg. Tel. Doug. 2008.

Borglum Piano School.
2801 DOUGLAS STREET August M. Borglum, Madame Borglum (Pupils of Wager Swayne) Solfege-Schwartz Method, Paris Harmony—Public Performance.

JAMES EDWARD CARNAL.
Bachelor of Music VOICE CULTURE AND HARMONY Studio, 512-513 McCague Bldg. Phone Doug. 4804—Residence, Harney 6343.

Margery Shackford-Nelson.
VOCAL TEACHER—SOLOIST DOUGLAS 6073.

Amy Woodruff.
Expression and Dramatic Art Private and Class Instruction Training of the Speaking Voice and Story Telling. Defective Speaking Corrected. Physical Training. Studio: Room 18 Arlington Bldg. 1511 1/2 Dodge Street.

Mae Wetherill.
TEACHER OF THE EFFA ELLIS SYSTEM OF Theory—Keyboard Harmony—Piano and Voice Special attention given to training of children and beginners. Fall classes now starting. All class work under the personal direction of Miss Wetherill. STUDIO—SUITE 16-17, ARLINGTON BLOCK 1511 1/2 Dodge Street. Phone Douglas 701.

Walter B. Graham.
BARITONE Foundational Instruction, Artistic Interpretation. Class in Opera Open to All Pupils. Studio Suite 1 and 2, Wead Bldg. Phone Red 4444.

Emily Cleve.
Teacher of Violin Pupil Prof. Jan Marak, Prague, Austria. Studio: 504 Karbach Block Corner 15th and Douglas Sts. Res. Phone, Webster 6289.

CECIL BERRYMAN.
CONCERT PIANIST Studio: 515 McCague Bldg. Phone Walnut 3811.

Studios of the COLVIN PIANO SCHOOL.
Room 8, Wead Building, 18th and Farnam Sts. NOW OPEN FOR FALL REGISTRATION Telephone Douglas 6811.



LITKOWSKI
VOICE TEACHER OPERATIC COACH
STUDIO: 507-8 McCague Bldg.

FILM WORLD WIDENS FAST

(Continued from Page One.)

It was the first Omaha theater to present five and six-reel pictures, which policy is still continued with excellent results.

The Mize, in the hands of Manager R. D. Shibley, always excites favorable comment. Large and spacious, built for a theater, and with excellent music, it is well patronized and a credit to the industry. It is located on one of the busiest corners in the city and with its competent management is enjoying a splendid patronage.

On Fourteenth and Douglas is one of the pioneer theaters and perhaps the oldest in Omaha, the Princess. The policy has always been the same, first-run pictures at the lowest admission, and it is always crowded.

Across the street is the Palm. Manager Freeman here presents a combination of vaudeville and pictures that has met with much favor and enjoys an enviable business.

But what effect has this had on the suburban theaters? Will it drive them out of business. That all depends on the manager and the manner in which he runs his theater. From the present outlook and the class of managers now running them the "neighborhood" theater will still continue to have a profitable business, for are there not more converts to motion pictures? Go to the South Side. There you will see two theaters that are always packed. The Besse, run by George Adkins, was the first theater in Greater Omaha to install a pipe organ and, showing high class features, it is surely a success. Then take Ben Cuttle, managing the Magic. It is a 700-seat theater, large and comfortable and with a class of features that are always enjoyed by its clientele.

Leavenworth street has three theaters that would be a credit to the downtown district. On Twenty-fifth avenue is the Rohlff theater, under the competent management of Oscar Rohlff. It was built for picture show purposes, incline, ventilation and exits being all that could be desired. Although Mr. Rohlff is a newcomer to the ranks of motion picture exhibitors, he has the right idea and has a well-patronized theater.

Everybody knows Eddie Monaghan of the Apollo theater, on Twenty-eighth street. With his rich wit and personality he has made this theater a mecca for theatergoers. Sometimes they go to see his pictures, sometimes to be cheered up.

On Thirty-third street is one of the prettiest theaters in the city. It is the Boulevard. Here we have another of the recent theater additions built especially for theater purposes. This was sometimes referred to as being in a bad condition, but it again proves the theory that if you have a good theater and run the right kind of a show you can't keep business away.

The Grand theater on Sixteenth and Binney is another theater that is a credit to the industry. Jules Rachman, the manager, has made it so, and has one of the best patron-

ized suburban shows. Twenty-fourth street is one of the really formidable movie streets and possibly has more theaters on it and close to it than any other street in Omaha. The Alhambra on Parker street is the largest one on the street. Seating 700 people, it without a doubt enjoys the largest suburban business in the city. Manager Farmer, though, knows practically each and every one of his patrons and they all swear by him and come to his show. Going up the street a little further is the Lothrop theater, managed by W. O. Jensen. He built the theater and ran it successfully and then decided he wanted to stay home nights and quit the business. He sold out, but the call of his people was too great and he returned and has again placed it on the same high plane as in the past. The Suburban at Ames avenue is referred to as the place where music and picture meet. A large pipe organ is installed here and this, together with the latest feature pictures, makes it the center of attraction in this part of the city. The Alamo theater at Fort street is managed by Mrs. C. Neilson, the only woman in Omaha we know of who is managing a theater and doing so successfully. If you don't think it is successful, go out any evening and see the people who attend.

The people of Dundee have started something in the motion picture business that has so far proved a big success. The Dundee theater is a co-operative proposition and most all the residents have a share of stock. Hans Eggers, one of the stockholders, looks after the managerial end and has done so in a manner that has given satisfaction. The idea of this theater is to only show the pictures they want to see and on the nights they want to go and is proving to be highly successful.

This should certainly prove to all unbelievers of motion pictures that it is not a passing novelty and is here to stay. It has risen to be the fourth largest industry in this country and right here in Omaha it has been estimated that on Sunday alone there are from 50,000 to 70,000 people patronizing the movies.

Triangle Plans.
The Triangle company is not only releasing the William S. Hart and Douglas Fairbanks pictures, but will soon be releasing the Frank Keenan and Norma Talmadge ones.

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