

I. C. of L. Affecting Burglars in This City
 Dallas, Tex., Sept. 20.—High cost of living has changed the methods of thieves and burglars here. Instead of stealing jewelry and silverware, burglars are stealing shoes, hams,

eggs and bread. During the past week 50 persons whose houses have been burglarized have reported the loss of shoes and foodstuff, but found their valuables intact.
 "With shoes selling at from \$12 to \$30 and a ham worth \$5, it is no wonder that thieves prefer these to a piece of silverware," say the police.

Rats Raid Garden Patch.
 White Cloud, Kan., Sept. 20.—Farmers and gardeners near here report a series of raids on garden patches are being committed by rats. The rodents have been eating mostly sweet corn, although they have been going after watermelons. Many fields have been stripped by the pests.

Baklanoff, Mighty Baritone, Trained for a Diplomatic Career

THE singing world calls to its forces men and women from all walks of life. The high and the lowly are all placed on the same plane where voice is concerned. A fine voice is a gift known to no particular class, race or creed and its possessor is judged by the music-going public for exactly what the singer can give.

Georges Baklanoff, the famous Russian baritone, who appears in this city, with the Chicago Opera association, was a well known member of the Russian bar before becoming a singer. His father was a well known diplomat and had decided that his brilliant and handsome son should follow in his footsteps. With such a view in sight young Georges was sent to the best private schools in the czar's empire. There he learned to speak both French and English. Upon his graduation he was placed in the Petrograd university law department. He proved a most brilliant student, and had he remained in the chosen profession young Russia would no doubt have had a most able administrator, for it is said that the young Baklanoff showed great promise as an attorney.

From childhood he had heard the best music. He also showed promise as a musician. He sang a great deal and his voice attracted much attention. During his student days he was leader in musical circles, and his name was associated with the best singers in the Russian metropolis. When it was discovered that he cared more for voice culture than dry briefs and arguments with the judges, his parents protested that he was neglecting his practice for something less profitable and a wordy discussion took place between himself and his parents. Having some money of his own, he took down his shingle and passing his clients over to a young classmate, he embarked upon a singer's career. He studied with a well-known teacher then joined a traveling opera company and started on a barnstorming tour. His magnificent voice and inborn acting ability soon gained him a reputation all over Russia. At last he was sent for by the general director of the imperial theater. After hearing him sing the young baritone was immediately engaged, and was told to study the principal baritone role in the great and most popular of all Russian operas "The Demon." His work in this opera created a sensation, and at the close of the Moscow season he was heard in a number of European capitals.

Two years later he came to America with the Boston Grand Opera company, after which he joined the Campanini forces. His success in this country needs no comment. Baklanoff is the artist in all that he does. His voice is one that never fails to please, and at times thrills. As an actor few men on the opera stage equal him. Should misfortune befall him that he should lose his singing voice, the speaking stage would gain a



Georges Baklanoff
 CHICAGO GRAND OPERA COMPANY

most valuable asset. During his career he has sung many parts. When he appears in Omaha, he will be heard in the role of Amonasro, in "Aida." His Scarpian "La Tosca" is another part that shows Baklanoff in a role that gives him full opportunity to display his acting powers. One thing about Baklanoff, his work shows a polish that can only come from a man of high training and breeding. In detail he is absolutely perfect. Nothing is too simple to be overlooked. He must dress every part true to the character.

British Labor M. P. Has Seventeen Children

London, Sept. 20.—Mr. Arthur Hayday, M. P., who was returned from West Nottingham in the labor interest at the last election with a majority of 1,734, has just been presented by his wife with his 17th child—a fine healthy daughter. Some months ago Mr. Hayday was loudly cheered in the House of Commons when he proudly announced that he was the father of 16 children. He is president of the Nottingham Trades Council and secretary of the Midland branch of the General Workers' union.

Expect Recurrence of Influenza in Boston

Boston, Sept. 20.—A recurrence of influenza is expected this fall according to M. Victor Safford, acting city health commissioner, who has sent a circular to Boston physicians advising them to take unusual precautions to prevent another epidemic.

Three Changes This Week



Today and Monday
HARRY MOREY
 In a Superb Screen Version of Charles Klein's Great Stage Success,



"The Gamblers"

LOVE and jealousy, high finance and political ambition. The story of a young financier who becomes so engrossed in besting his rivals in the money game that he loses his sweetheart by neglecting her and sees her marry his rival and personal enemy through pique. He involves his father and business associates in an illegal transaction. They violate the law by making use of the funds of a bank for personal gain and gamble on not being caught. It is decidedly worth while and holds the attention.

The Picture All Omaha Is Talking About
"The Miracle Man"
 Enhanced by the Wonderful Music of Harry Silverman's Players and Organists, Miss Leaf and Mrs. Blivens.

MUSIC

By HENRIETTA M. REES.

HAVE you ever noticed how dragged out you feel sometimes, after going to the "movies"? Half the time it is because it is a poor movie, loose in its moral tone, and slow in dramatic action. But the other half of the time it is with the organist, but the fault is with the organist. He doesn't phrase well, and the long, continuous, even organ tone with never a breathing space wears one out nervously almost as much as the merciless thumping of the mechanical piano of other days.

The phrase marks are the breathing points in instrumental music. A listening audience always unconsciously breathes with a singer or player, and a movie audience more or less unconsciously breathes, not only with the action of the play, but with the phrasing of the organist. All the changes of registration in the world cannot make amends for poor phrasing, nor indifferent rhythm. The jaded nerves of the tired worker who seeks a brief space of recreation in the movies are even more jaded when he comes away, and if he analyzes the reason at all, he usually thinks it is because he does not like pipe organs anyway. If it is a movie theater where an orchestra is also employed, he feels a wave of relief when the orchestra begins to play, for it releases the tension and gives him something different for awhile, something in which rhythm at least is a necessity.

Music has a great place in the movies. When it is good, the whole production is enhanced, and the interest and effect increased accordingly. When it is bad, the enjoyment of the picture is modified, and many of the more sensitive persons in the audience go home, tired and unsatisfied, without really knowing why. The organ has won a new field for itself in the motion picture house. But slovenly organ playing, lack of taste in phrasing and poor rhythm do more than anything else to "kill the goose that lays the golden egg." Fortunately, there are a few organists who play in theaters who have the understanding, adaptability and education necessary to make their playing a delight, but unfortunately they are only a few.

An interesting editorial in a recent Musical America comments upon the lack of art songs in repertory of the talking machines. "Opera is splendidly represented—certain favorite arias having been recorded by dozens of stars, and ensemble numbers are available by whole constellations of stars; not to speak of overtures galore by bands and orchestras." The editorial points out that perhaps those who make the selection of material for our talking machine catalogues are not musical authorities. "If they will let their fine artists record for them some of the songs which they sing in their recitals, before many moons have passed they will find a distinct public demand for these records and they will have the satisfaction of knowing that they are contributing another important item to the development of musical appreciation in this great country."

Henry Theophilus Finck, in a recent issue of the New York Evening Post, truly declares that atmosphere is created by the opportunity to hear the greatest soloists, the finest opera, the best performances of oratorio, of piano music, of the great symphonies. And then he reminds us that the presence in this country of nearly all the greatest soloists in the world, together with the musical organizations that we have, our symphony societies, our societies for chamber music, our opera companies, afford the student and musical amateur the finest opportunity for musical development ever afforded by any nation in the history of music.—Musical America.

Appoggiaturas. The Musical Leader points out that the reason Americans generally do not know the words to the "Star Spangled Banner" is an aversion to ceremonial duty. This, it claims is borne out by an analogy in France. Every French soldier

can bellow the first verse of the "Marseilles," but not one in ten knows the second, and as for certain other verses, they might as well not exist.

"The origin of the tune may be forgotten,—its character, never." This pertinent sentence was found in an editorial concerning the arrangement and adaptation of religious words to popular music.

The Damrosch orchestra will tour Europe during the coming spring, chiefly at the invitation of the French government.

Ernest Bloch, a Swiss composer who has lived and made his success in America, recently won the \$1,000 prize in this year's chamber music competition. This competition was instituted by Mrs. F. S. Coolidge of Pittsfield, Mass., and the judges are always musicians of the highest authority.

Musical Notes.
 The Tuesday Musical club announces that in addition to the stars previously announced for the season 1919-1920, it has engaged the Zoellner quartet and Francis Ingram, contralto with the Metropolitan Opera company for a joint appearance on the evening of January 13. Negotiations are pending with the new musical productions. After her eastern trip Mrs. Palmer rested two weeks in Los Angeles and San Francisco. Three of Mrs. Palmer's pupils were also in New York, enjoying the musical advantages of Mr. George Compton received a flattering offer with the "Listen Lester" company.

Miss Ena Ballantine has opened a studio in voice and piano at 302 Barker block. Miss Ballantine has studied in Chicago and Dresden, in the latter city she studied with W. F. Anthes, and piano with Carl Fehling. Miss Ballantine has taught in Springfield, Mo., and for three years in Honolulu before coming to Omaha.

Mr. George Copeland, of Boston, will give a piano recital in the Hotel Fontenelle ball room Saturday evening, September 27, at 8:15 o'clock. This recital is given under the auspices of the Brothers Music department, not only to stimulate the interest in good music but also for the purpose of demonstrating the fidelity which the Knabe Ampico reproduces the actual playing of the artist. In the last two numbers Mr. Copeland will give opportunity for comparison of his actual playing and of the recorded playing of it. Mr. Copeland is a well known pianist, who spent considerable time in his student days under the tutelage of the famous Theresa Carreno. He has also given successful recitals both in this and foreign countries. The recital Saturday evening will be an invitation affair.

Mr. Harry Bravoff, a well known pianist of this city, has just returned

from New York where he has been studying for the past four years, completing his courses in piano, harmony and theory. He studied with Professor Sosnowski and Arthur Newstead for piano, Gustav M. Dethier for organ, and Dr. A. Madley Richardson for theory and musical composition.

Train Brakeman Has Very Remarkable Memory

El Reno, Okla., Sept. 19.—L. B. Troop, a brakeman for the Frisco between Enid and Thomas, was put through a remarkable memory test at Thomas Saturday. Motor cars were lined upon the main street and Troop was led up one side of the street and down the other, taking mental note of the license tag, number and the make of each car. He then wrote a list of license numbers in the order in which the cars were parked.

Follow railroad men say Troop has been known to duplicate as many as 6,000 records from memory.

"Sissy" Turkey Gobbler Hatching Out Hen Eggs

Smith Center, Kan., Sept. 19.—"Sissy" inclinations of a big turkey gobbler on the farm of Mrs. John Bell are exciting the interest of the entire neighborhood. A month ago he showed all the inclinations to "set," and repeated attempts to "break" him failed. Finally Mrs. Bell placed 17 hen eggs under him and for nearly two weeks he stuck faithfully at the job keeping them warm and turning them over at regular intervals.

Yeomen Hold First Meeting In Their New Lodge Rooms

Omaha Homestead No. 1404, Brotherhood of American Yeomen, had its first business meeting in its new hall "Yeomen Castle," Eighteenth and Harney streets, last Wednesday. This building, formerly known as Dreamland dancing-academy, has been remodeled for lodge purposes. Capt. C. O. Heath, a green team exemplified the work in a large class. The next date will be given next Wednesday evening

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"Aida" "La Boheme"
 Oct. 20 Oct. 21
 With the Pavley-Oukrainsky Ballet Orchestra 60 Chorus 60 Stellar Cast
 Sale of SINGLE Seats opens Monday, September 22, at Hospe Music Store.

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