

MUSIC

CAST FOR THE OPERAS.

"Aida" (in Italian); opera in four acts and seven scenes. Libretto by Antonio Ghislanzoni. Music by Giuseppe Verdi.
 The principals:
 The king of Egypt... Vittorio Arimondi
 Amneris, his daughter... Sophie Braslau
 Rhadames, captain of the guard... Emil
 Aida, an Ethiopian slave... Rosa Rata
 Aida's high priest... Virgilio Lazzari
 Amonasso, king of Ethiopia... Emma Nee
 Priestesses... Giacomo Rintini
 A messenger... Lodovico Oliviero
 Incidental dances by Anna Ludmila and corps de ballet.
 Conductor... Cleofonte Campanini



Emmy Destinn

By HENRIETTA M. REES.

FOR two nights this week it is permitted to Omahans to revel in the land of make-believe. The annual visit of the Chicago Opera company is one of the greatest treats which comes to Omaha during an entire season. It gives us a chance to hear world-famous operatic singers in some of the roles in which they have made their greatest successes. It brings the rare opportunity of associating with a form of art in which the story, the music, scenery and action unite in unfolding the drama. Grand opera is a dramatic unity, demanding more of art, perhaps, in its production than any other theatrical enterprise. The story may not be very true to life, in Italian opera it usually isn't, but it isn't reality anyway, it is the land of make-believe. It is a reflection of life, if you like, but seen through a tinted mirror. And what gives the tint to the mirror is the music.

In all the operas of Verdi, the music is masterly. Though he deals with the most violent passions, his music is always dramatically truthful and sincere, and melody is everywhere.

"Aida" will be presented the first evening. All of those opera lovers who have learned "Aida" through the visits of the San Carlo Opera company will realize upon their investment at this time, for they will not be hampered by the details of the story, but may have their attention for the music and for the gorgeous stage spectacle, which is possible in this opera.

The music of "Aida" is stately and majestic, full of oriental coloring, brilliant and dramatic, and with a mysterious note which is constantly recurring. Solos, wonderful choruses, which answer each other in the sacred chants, dances and the orchestral score all attest to the masterly skill of this great composer.

This will be the first time this opera has ever been presented in its entirety in Omaha, with ballet as well as a full chorus, as well as the celebrated soloists, mentioned above, and about whom much has already been written. Those who have heard Dolci say we have a treat in store with him as Rhadames.

"The Masked Ball" brings both a new opera and Emmy Destinn. This opera is laid in Boston, Mass., but the name is the only American thing about it. That was not originally intended. The play was originally written about the king of Sweden, but when Verdi was about to produce it in Naples the police interfered on the ground that it would be injudicious. Verdi hotly refused to adapt his music to other words, but later the scene was transferred to Boston, the Swedish king into a British governor, and the conspira-

tors into Royalists and Puritans, and another Italian opera came to life. The score of this opera contains many numbers of distinct beauty. Among them in the first act are Richard's song, "I Shall Behold Her"; Reinhardt's aria, "For Thy Life"; the song of Oscar the page, the witch's music, and Richard's barcarolle. In Act II are found Amelia's dramatic aria, sung on the murderer's field, and the love duet following the arrival of Richard. In Act III a beautiful song falls to the lot of both Amelia and Reinhardt.

With Emmy Destinn as Amelia, and supported as she is with a noted cast, a splendid performance of this opera will undoubtedly be given. Her appearance in Omaha will be her first appearance in grand opera since her return to the United States.

In the operatic world Emmy Destinn has few equals and reports coming from Covent Garden, London, to the effect that the famous diva never sang better than she did last summer assure music lovers that a great treat is in store. "The Masked Ball" is said to be an opera which calls for her best vocal and histrionic powers.

Miss Mary Munchhoff of our city is a great admirer of Emmy Destinn. The great test among musical people is whether a singer can sing Mozart. In speaking of Miss Destinn to Miss Munchhoff the other day, she immediately became enthusiastic.

"She is wonderful," she said, "and she is just as wonderful in lyric song as she is in opera. She sings Mozart exquisitely. And she is just as great a woman as she is a singer. I think she is one of the three great singers I know who is a grateful pupil. Her name was Kittl, but Mme. Destinn, a teacher of Prague, did so much for her voice that she adopted her

name for her professional life as a tribute of gratitude. At one time," continued Miss Munchhoff, "I went behind the scenes to see her during 'Aida.' She is one of the most wonderful 'Aidas' I have ever heard. Her sister used to travel with her, but instead of her sister doing something for her, as one would think probable, between the acts, there sat Mme. Destinn sewing on a dress for the sister. She is a fine, noble, remarkable woman, and such an artist."

Frederick Stock and the Chicago Symphony orchestra, on certain mornings about once a month, will hold a manuscript rehearsal. At these rehearsals the time will be given over to the reading through of manuscript compositions by American writers, the composer, and certain interested friends and musicians being present as auditors. This is just the kind of progressive work one would expect from Mr. Stock and his orchestra, and think what a wonderful thing it will be for the American composer.

B. Edward Zeiss enclosed a whole envelope of interesting clippings to the musical editor of the other day from Chicago. These included advertisements of the concert by Farfar, Clarence Eddy, Harold Bauer, Serge Prokofieff Kreisler; Chicago Symphony orchestra, with Elman soloist; Cincinnati Symphony orchestra, with Eugene Ysaye and Harold Henry; John McCormack, all taking place within the space of a few weeks in Chicago; the announcement of the wedding of Ciccolini and an American girl; the premier of "La Nave," planned by Campanini for the Chicago Opera company; the donation of \$3,000 by Mrs. Harold F. McCormack to the Chicago band, and gossip about music and musicians by W. L. Hubbard in the New York Tribune. Mr. Zeiss has studied voice a great deal and is at present devoting his time to musical activity.

Marguerita Sylva at the Orpheum last week put her songs across so that the great general public listened and liked them without realizing they were artistically good, and some of them classical music.

About 50 friends enjoyed a recital by Miss Lillie Englund at her studio in Council Bluffs Tuesday evening, October 14. Miss Englund is a pupil of Cecil W. Berryman of Omaha. Miss Englund is also teaching in Omaha as well as in Council Bluffs.

Napoleon Bonaparte: "How doth the little Busy B improve each shining hour!"

"Serial" Seitz, Jack-of-All-Trades

THE most versatile man in America's motion picture industry! A human dynamo with an apparently inexhaustible supply of energy! A master of the art of concentration! A card index of technical studio knowledge!

This characterization of George B. Seitz, Pathe's producer-author-director-star, is offered by Etienne de Marsac, French journalist and student of the art of motion pictures. On a recent visit to New York Mr. de Marsac spent several days at the studio where Mr. Seitz was producing, directing and starring in the new Pathe serial, "Bound and Gagged," which is shortly to be on the screens of the principal picture theaters in Omaha. Whether or not his impressions of Mr. Seitz were tinged with enthusiasm at seeing him at work remains to be seen.

Eight or nine years ago George Brackett Seitz was not even on speaking terms with fame and fortune. All his inclinations and tendencies were literary, as he proved conclusively by living in New York's Quartier Latin—Greenwich Village—and trying to sell things he wrote. For a long time, it must be confessed, there was no great rush on the part of publishers to buy the product of his brain, and he tells with a chuckle of one occasion when he pawned his "other trousers" for 75 cents, with which he provided himself and two similarly situated literary friends with the first square meal they had eaten in three days.

But tough luck can't endure forever. Mr. Seitz had an unusual talent for story-telling, and he made the discovery that motion picture producers pay real money for that talent while magazine editors are considering the matter, so he turned his energies screenward. The first picture concern to accept the Seitz output was Astra, and he soon found himself on the scenario staff, adapting stories for the screen and writing continuity. It may truthfully be said that Seitz grew up with the art of continuity writing, which, translated from studio English into common, everyday English, means merely the setting down of the story, scene by scene, just as it appears on the screen, with all the necessary instructions to the director for close-ups, foregrounds, iris-outs and so on. This early training in the technical side of an infant industry was worth fabulous sums to him, and he made the most of his opportunities. The result is that he is now a recognized authority on scenario and story construction,



A group photograph of George B. Seitz, as producer with the account book, as director with the megaphone, and as star with arms folded.

particularly as it relates to the motion picture serial. Then came his reward for his work—he became head of his own producing company, George B. Seitz, Inc., and this was given full rein. The first production turned out by this company was the latest Pearl White serial for Pathe, "The Black Secret," based on Robert W. Chambers' novel, "In Secret," and then came his crowning achievement, "Bound and Gagged," in which Mr. Seitz directed himself as star.

Mr. Seitz personally designs every set he uses. The fact that at one time in his career he studied interior decorating may account for his aptitude along this line. In cases where he is using large numbers of extras, he personally supervises the process

of making them up. He is equally at home when it comes to lighting and camera effects, and his cutting and titling of finished pictures is a by-word among his associates. It must not be gathered from this that George B. Seitz sets himself up as the domineering, inflexible big boss at his studio, for he doesn't. He has surrounded himself with a technical staff whose judgment he respects and whose authority is unquestioned, but every one of these experts knows that the Seitzian ideas regarding any phase of studio activity are worthy of the most serious consideration in attacking problems.

In "Bound and Gagged," Mr. Seitz looked after every detail of the business, selected his cast, designed the sets and co-operated with Frank Leon Smith, the author, in the preparation of the scenario, in addition to the actual work of directing the picture. As star, he carried the difficult stellar part under his own direction.

Just before he started work on the picture, Mr. Seitz called on Paul Brunet, vice president and general manager of Pathe Exchange, Inc., with an unusual proposition. He wanted to produce and direct a serial in which he would be the star. He would make the first episode at his own expense, and run all the risk personally. If it was up to the Pathe standard, Pathe would release it. If not, Mr. Seitz would stand the loss. The proposition was accepted by Mr. Brunet, and "Bound and Gagged" resulted.

October.
 A pungent odor scents the air and hangs about.
 Because this month's the one when we get moth-bawled out.
 —Cartoons Magazine.

In the curt and cryptic language of cartoonery

LOTHROP 24th and Lothrop
 TODAY
TOM MOORE
 "CITY OF COMRADES"
 COMEDY—PATHE NEWS.

Monument for Man Who Foretold Own Death Hour

San Francisco, Oct. 18.—A monument is to be raised to the late Ernest Suydenkump, a clerk, who predicted his death to the hour. An order to this effect has just been made by Judge Dunne. Suydenkump entered an undertaking establishment on the afternoon of March 23 and said he expected to die at 10 o'clock. He gave Brown \$150 for a funeral. Suydenkump then went to the Mount Zion hospital, engaged a room and went to bed. At 10 o'clock that night he died. It was found that there remained \$50 of his estate. "Use that money to buy him a tombstone," said Judge Dunne. "A man with such remarkable foresight should have a suitable monument."

HAMILTON 40th and Hamilton
 TODAY
MAY ALLISON
 "INTRIGUE"
 MACK SENNETT COMEDY.

COMFORT 24th and Vinton.
 TODAY
CORINNE GRIFFITH in
 "BRAMBLE BUSH"
 Mutt & Jeff Comedy and Pathe Merriam in "The Fighting Sheriff."

APOLLO 29th and Leavenworth
 TODAY
ETHEL CLAYTON
 "THE SPORTING CHANCE"
 Mack Sennett Two-Real Comedy "RILEY'S WASH DAY"

OUR SELLING AIM

THE TRUTH ABOUT OKEH-RANGER OIL

Personal Statement from Pres. Gordon of Eastland, Texas, Company

TO THE PUBLIC:

- ⌘ Misleading prospective purchasers of oil stock is inexcusable.
- ⌘ Everyone knows that money—plenty of it—has been made and will be made through wise oil investments.
- ⌘ Everyone knows that money—and plenty of it—has been lost through unwise oil investments.
- ⌘ What, then, has any oil company to offer its stockholders?
- ⌘ A risk.
- ⌘ We frankly admit it. Therefore, we lay so much emphasis on the personnel of our company.
- ⌘ The men behind the Okeh-Ranger are risking more than you, with your money—they are staking their reputation for honesty and integrity, their business judgment, their all.
- ⌘ We want you to feel that you are investing in us, as well as oil.
- ⌘ We firmly believe—we may say we KNOW—we have some of the choicest acreage in the oil fields of Texas. OUR JUDGMENT tells us we will strike oil.
- ⌘ Are you willing to invest on our judgment?
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Very truly yours,
ROBERT D. GORDON,
 President Okeh-Ranger Oil Co.

The Men Behind The Okeh-Ranger Co.

PRESIDENT AND TRUSTEE—
 Lieutenant Colonel Robert D. Gordon—As a man of affairs, Colonel Gordon is owner and manager of one of the largest men's exclusive furnishing stores west of Fort Worth. His business acumen was recognized recently in his home town of Eastland, when he was chosen President of the Chamber of Commerce. He holds an honorable discharge from the U. S. Army and is now on the reserve list.

TRUSTEE AND VICE-PRESIDENT—
 Major George S. Murphy, Eastland—Holder of an honorable discharge from the army and also enrolled on the reserve lists, the major enjoys a lucrative practice of medicine and surgery.

TRUSTEE AND TREASURER—
 L. B. Wright, manager of a large hardware company in Eastland.

SECRETARY—
 H. B. Tanner, former State Oil Inspector for Wisconsin.

TRUSTEE AND ATTORNEY—
 J. J. Strickland, Eastland. Prominent attorney and State Senator.

TRUSTEE—
 Al Blech, capitalist. Widely known representative of the A. B. Kirschbaum Company, Philadelphia, Pa.

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 Box 184, Eastland, Texas.
 You will find attached \$.....for which please send me.....shares of Okeh-Ranger stock.

NAME

ADDRESS

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on our lease just north of Eastland, as soon as casing, now in transit, is delivered at the well. WHEN DRILLING BEGINS OUR STOCK ADVANCES TO \$12.50 A SHARE. YOU CAN BUY IT NOW FOR \$10.00.

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TODAY-MON-TUES-WED

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 Incidents usually novel settings very effective stunts and gags that'll keep citizens in a row
FATTY WROTE IT DIRECTED SAME

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 in one of the finest clearest, fastest most calculating comedy dramas you've seen in a long time
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 Leading as an Overture
 La Boheme - - - Puccini

All the fascinating things in the world that you read of in all the magazines, every week in the

OMAHA BEE

Screen Magazine

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