

War in Movies Says Pathe Man Now Stopping in City

Producers Will Spend Large Sums to Hold Public Patronage—Means Much to Future of the Industry in America.

THE coming year is going to develop the biggest struggle for supremacy since the inception of the motion picture industry, according to Fred C. Quimby, director of exchanges of Pathe Exchange, Inc., who is in Omaha on a business visit. Mr. Quimby is touring the country for Pathe, lining up his forces for the struggle, as he terms it, and which is certain to work to the benefit of the amusement-loving public, for it will result in bigger and better motion pictures.

"The motion picture industry, at last, has outgrown its swaddling clothes and now commands that serious financial consideration which large, organized capital bestows upon the big, vital, constructive forces of our national progress," says Mr. Quimby. "And, in all this gigantic change, now in progress, the public generally is to be benefited. It must of necessity mean better pic-

tures, a larger and more impressive method of showmanship and a marvelous broadening of the appeal of this magical thing which speaks in a universal tongue."

But the big project, now in the process of accomplishment and which is one of the principal objects of the second visit of Mr. Charles Pathe to this country within five months, Mr. Quimby further states, is one that, while it will comprehend all of the factors just cited, will also include a greater and wider idea—of harmony, power, perfect production and exhibition.

The Omaha Daily Bee's Screen Magazine, produced by Universal, is fast growing in popularity with movie fans who attend the different photo-plays at the Sun theater. This week's screen magazine shows one a shell game that pays, or how many hundreds of people living near the church river, Tennessee, make a livelihood gathering pearls. Following this one receives first-hand information as to how the National Desertion bureau of New York City reunites and reconciles thousands of deserted families. The third, a film shows the caterpillar of the hog turns and is a fighter, always ready to strike an enemy a hard blow

with his head, or to crush it in his jaw. Lillian Russell next proves how well treated eyebrows are an aid to beauty. A simple little device is then shown that saves the lives of hundreds of well diggers from asphyxiation. Sixth on this week's program is the house fly (musca domestica), "bug-town's" professional kidnaper, while the futurist movies shows the picture of one to whom the smallest child needs no introduction, it being George Washington, the father of our country.

James J. Corbett, veteran of the squared ring and the star of "The Midnight May," a Universal serial, looks back at the occasion of his victory over the great John L. Sullivan as his most harrowing experience.

Not of the fight itself he says, for that was just an ordinary ring encounter, but to a little woman of five feet nothing who nailed him as he boarded the train for home after the fight.

"This little lady," Corbett said, "was violently opposed to the picture being shown in the world. She particularly disliked boxing matches, liquor, tobacco, tea, coffee, cigars, ice cream soda, Sunday base ball, theaters, laughter and every church but her own."

"As I was boarding the train she grabbed me by the coat-tails and said, 'I would like to kill you.' I thanked her kindly and asked her why."

"She said, 'Because of prize fighting.' I then very courteously asked

her if she lost much on Sullivan. This made her so mad that she followed me into my compartment on the train and was there when the train pulled out. When the conductor came around she discovered that she had left her purse, so I paid her fare to the next town and had to listen to her tirade all the way."

Life in the Latin quarter of Paris, where artists work and play, achieve fame or fall by the wayside; night life of the great metropolis, and then, in contrast, the home life of New York's aristocracy, this is the atmosphere of "As a Man Thinks," in which Leah Baird is featured at the Empress theater for three days starting Thursday. Several years ago "As a Man Thinks," like all of Augustus Thomas' plays, set New York talking. George Irving, who directed "To Hell with the Kaiser," has given the film a lavish setting and splendid direction.

The International News Service has secured from the German Archives in Berlin, actual moving pictures of the sinking of English merchant ships by submarines. These wonderful pictures will be shown at the Moon theater commencing Sunday. The pictures were taken by German submarine commanders as a record of their terrible missions of destruction. The picture shows giant merchant vessels struck by shells and bombs and the colossal tragedy that follows—sailors clinging like rats to the masts while their vessel sinks slowly but magnificently to a watery grave.

MUSIC

By HENRIETTA M. REES.

THE recent visit of the Vatican choir to Omaha inspires the lover of history to cast a reminiscent eye back over the ages to the time when this marvelous music was written—to the time, and even before the time, when the great Palestrina lived and wrote and held the same position as choirmaster of St. John Lateran, which Monsignor Casimiri, the director of the choir, holds today.

Palestrina and his contemporaries (two of whom were represented by exquisite numbers upon the program of the choir last Saturday night) represent the fruition of an art which had been developing slowly from the twelfth century. During the early centuries all the development of music was made through church music. The people had primitive instruments and primitive songs and dances, but all the musical theorists were in the church, and they paid no attention to the music of the people. Polyphonic, or many voiced, music was nurtured in its primitive stages in Paris, it then spread over northern France, then to the Low Countries and Germany. It was taken to Rome in the fourteenth century. It is an interesting point to remember that polyphonic church music is the creation of the same time and place as Gothic architecture. Somehow it seems to me they suggest each other.

By the early part of the fifteenth century a complete mastery of the technical material for choral composition was obtained. The juggling of notes and placing of many melodies together had been pursued for its own end, until there was hardly anything left of scientific combinations to pursue. It remained for the following composers to continue to find the spirit of beauty and the expressive possibilities by guiding a careful course through them.

Musical history calls attention to the period of Palestrina, when choral music reached such high perfection, as "the time of the fruition of Renaissance art, of the Protestant reformation."

It was at this important period of art awakening that Palestrina lived, and he and his contemporaries wrote their wonderful music. Yet modern music had not been evolved. Even the scales he used were different. They were the old Gregorian modes which are supposed to have traced their descent from various parts of Greece. There was no violin, no orchestra, no piano and the organ was a primitive thing. There were none of the forms of modern instrumental music which we know so well, the suite, the sonata, even the fugue had not been developed. No instrument had assumed an independent musical style.

But these things were coming,

Plays for Tuesday Musical Club Monday



Albert Spaulding

nor such ebullient basses, who were a gratifying foundation for the tonal structure of each number. Nor is it given in this country and probably not in few places on the other side of the sea, to hear boy voices so perfectly trained. The writer for one did not know it was possible to train the falsetto voice for soprano and alto singing to such a degree that the quality was as beautiful as displayed in this choir. There is a distinct difference in the quality between the boy choir and the choir in which women's voices are admitted. It isn't necessarily ever a question of which is better, it is always good to hear a fine choir with either.

It was a great musical event to have heard this wonderful music so splendidly interpreted, and to have heard this choir, with its remarkable conductor. It was music of the church, interpreted by the church. It was like hearing a most wonderful speaker using his native tongue.

The Tuesday Musical club will present Sophie Braslau, contralto, and Albert Spaulding, violinist, in a joint recital at the Brandeis theater on Monday evening, Nov. 17, at 8:15 o'clock. The program follows:

Sonata in D Major.....Handel
Adagio-Allegro.....
Larghetto-Allegro.....
Mr. Spaulding.

(a) "Che Faro Senza Euridice" from "Orfeo ed Euridice".....Gluck
(b) "Bridal" from "La Cenerentola".....Donizetti
(c) "Valse Caprice".....Schumann
Mr. Spaulding.

(d) On the Dympe.....Moussorgsky
(e) Song of Lull.....Rimsky-Korsakov
(f) La Gironette.....Sibelius
(g) Revere Exquisite.....Hahn
(h) Elhi, Elhi.....Shallit

(a) Alabama (Plantation, melody and dance).....Spaulding
(b) Lettre de Chopin.....Spaulding
(c) La Campanella.....Paganini
Mr. Spaulding.

(a) Consolation.....Charles F. Manney
(b) Greatest Miracle of All.....Gulon
(c) Rest.....Gounod
(d) Robin Woman's Song from "Shan-ew".....Charles W. Cadman
Miss Braslau.

Miss Eleanor Schrie, accompanist for Miss Braslau.
Andrie Bonnet, accompanist for Mr. Spaulding.

Omaha is not the only place which was enthused by the great Bonci in "The Masked Ball" Musical America sent a correspondent to the boat upon his return for an interview. Bonci was with several friends, and when he spoke of appearing in "The Masked Ball" among other operas, the following conversation took place:

"It is marvelous," said Signor Valeri. "When Signor Bonci sings in Italy, he raises a tumult. Out of the 'Ballo en Maschera' he has made his own lyric opera. Others have sung it, but not like him. When he gives 'Di tu se fidele' or 'E scherzo de follia' especially, everyone goes wild. Tell me, my dear Bonci, how have you made such a brilliant aria out of a piece that before was almost unnoticed?"

"I cannot say how," was the reply. "I sing as I feel, with no special reasoning or thought about it, and invariably the house goes wild."

There is no particular formula I can give, but there is never a time that I did not have to repeat it. When Toscanini first heard me singing it, he came behind the stage and embraced me. Whenever I give the 'Ballo en Maschera' you must be Riccardo, and whenever it is given in Italy, anywhere, I am Riccardo."

Mrs. A. I. Root of Omaha was one of the artists chosen to open the Matinee Musicale season of concerts in Lincoln recently. The other artist on the program was Mrs. Helen Burr Brand, harp soloist of the Detroit Symphony orchestra. Mrs. Root is well known and popular in Omaha for her artistic singing, and she scored an unqualified success in her share of the program. From the press notices the "utmost charm and finish" and "repose and a high degree of finish" characterized the work of the singer. The Schumann cycle, "Poet's Love," was noted especially, both as a novelty and for the beauty of interpretation. Miss Eleanor Rentz of Omaha went to Lincoln with Mrs. Root as accompanist, and also had a share in her success.

An interesting and vivacious letter has come from an out-of-town reader, asking for the pronunciation of "Aida," "Rhadames," "Raisa" and "Bonci," and any other words I can think of which can't be mouthed by a Yankee. "Aida" is pronounced "Ah-ee-da," "Rhadames," "Rah-dah-mes" (short "e"), with accent on the first syllable. "Raisa" is Hebrew for Rosa, but the Italian pronunciation is usually given "Rah-ee-sa" with the accent on the second syllable, as it is also in "Aida." Bonci is pronounced "Bawn-ee," with short "i" in the last syllable.

It is too late now to comply with the request for a brief synopsis of the two operas recently given in Omaha. These were given in the papers at some time previous to the performances in a separate story outside of the music column.

The Nebraska State Music Teachers' association will meet in Omaha sometime in the spring, around the latter part of March or the first of April. The dates have not been definitely set. Miss Edith Miller, 4318 Burt street, Omaha, is the secretary.

Musical Notes.
The Catholic Choral society, which was held in the Cathedral last year, has been reorganized at the instance of Archbishop Harry. It will be known as the Philharmonic society. Dr. R. M. Silby, organist and director of the Cathedral choir, has been appointed as conductor. An orchestra will now be included in this society and the number of singers will be increased to 200. The inclusive fee is \$5 per annum and it is urged that those who wish to become members will do so with all celerity, as the first concert is now in the course of preparation. Soprano, contralto, tenors and basses are cordially invited. Rehearsals are held every Wednesday evening at 8 o'clock in the Schola Cantorum of St. Cecilia's Cathedral. Players of the following instruments, who have had at least two years' experience, are asked to communicate with the conductor: Violin, viola, violin, cello, double bass, oboe, clarinet, French horn, cornet or trumpet, trombone, tympani, flute and piccolo.

The League of Catholic Organists will hold a meeting this afternoon at 4 o'clock in the Schola Cantorum of the Cathedral.

The Junior Musical club will hold its opening meeting at the home of Mrs. J. J. Hanighen at 327 South Thirty-seventh street, on Saturday, November 20. A short business meeting will be held at 2:30, and the musical program at 3 o'clock.

Alice Davis-Berryman presents her pupil, Catherine Clow, in a piano recital on Thursday evening, November 20, at 8:15 o'clock, at 400 Barker building. Miss Clow will play four groups of piano numbers.

The choir of the First Methodist church will present a musical program Sunday evening, November 16. Beginning at 7:15, Mrs. Carol Marhoff Pitts will play a 20 minute organ recital. Mrs. Lena Ellsworth Dale, Mrs. Williams, Mrs. Clark, Mr. Laurence Dodds and Mr. Carnal will assist in solo parts. The concert is under the direction of Mr. Carnal.

Mrs. A. I. Root, Miss Adelyn Wood, Mr. Harry Disbrow, Mr. Harry Cox will give a concert for the Omaha School Forum on Wednesday afternoon, November 19, at 4 o'clock. The program will be held in the Central High school auditorium.

Rah! Rah! Rah!
The college boy is hard to find
Who hates a "sport" and
Loves a "grind."
—Cartoons Magazine.

LOTHROP 24th and Lothrop
NORMA TALMADGE in
"CHILDREN IN THE HOUSE"
Lloyd Comedy and Pathe News.

APOLLO 29th and Leavenworth
TOM MOORE in the
"CITY OF COMRADES"
and Sunshine Comedy

HAMILTON 40th and Hamilton
Emmy Whelan
—In—
"The Amateur Adventurer"

DIAMOND 24th and Lake
Barbara Castleton
—In—
"THE SIN OF AMBITION"
and 2-reel Western Feature and Comedy

GRAND 16th and Binney
ETHEL CLAYTON
—In—
"A SPORTING CHANCE"
Pathe News and Comedy.
Continuous Show, 3 to 10:30.

COMFORT 24th and Vinton.
Alice Joyce
"Winchester Woman"

Tense! Breathless! Tremendous!
The titanic drama of a great international crime! You simply must see this amazing spectacle

LOOT

Millions read this Story in the Saturday Evening Post.

The Star is the charming
Ora Carew

Even blase old New York, surfeited by thrills, gasped at the daring million dollar robbery.



Overture

"Undine," by G. Albert Lortzing.
NEW MOON ORCHESTRA,
Direction Robt. Cusaden.
Edwin Stevens, Organist.

Keystone Comedy
"A Social Cub," with Gloria Swanson.

One of the most colossal scenes in pictures—the robbery of New York's biggest jewelry store by a masked gang of thieves

News Reel

Actual German moving pictures of the sinking of English merchant ships by Hun U-Boats! Stupendous! Almost unbelievable! A sight you'll never forget! One of the greatest actual records of the world war!

Special Added Attraction!

Epstein, the famous Minneapolis bari-tone, singing the popular song hits of the season!



Special Added Attraction!

Epstein, the famous Minneapolis bari-tone, singing the popular song hits of the season!

Anita Stewart

Not Knocking the Chorus Girl
---but Oh!
You Doll!

A Real Drama of Stage Life



There's a Surprise in This Picture

Boys! Beware the Painted Beauties of the Stage

Don't Mind Ordinary Paint--Look Out for Grease Paint

"Dew Drop Inn," a Comedy.

RIALTO
A. H. Blank

Today to Thurs.