

MUSIC

By HENRIETTA M. REES.

THE death of Cleofonte Campanini comes as a distinct shock to music lovers all over the country. Although he had been ill for some time, and critically ill for over a week, hopes for his recovery had been held out, until the last few days. His death is a great loss to the musical activities of the middle west. Under his direction the Chicago Opera company has grown from a small organization to one of the greatest opera companies of the world. During his lifetime he had conducted all the big operas of Spain, Italy, France and South America, and been actively connected with the greatest opera companies. He brought out many famous singers, among them Galli-Curci, and engaged American artists whenever their talent and experience justified him. He was a thorough musician, as well versed in the management of the productions as in the art of interpreting them. The times when he conducted in Omaha, his authority and musicianship were constantly in evidence, and many artistic results were achieved both in the orchestra and behind the footlights. He had won for himself a high position in the world of music, and his death will be mourned by thousands who knew the fruits of his labor.

The opera house in New Orleans was totally destroyed by fire December 3. This structure was built in 1859 and contained priceless records, pictures, programs and other things of great historic value, in view of the fact that grand opera was first given in the United States in New Orleans by a company imported from Paris in 1791, according to Musical America. Most of the singers who were singing there this season were artists who had been engaged by the late Oscar Hammerstein for his projected opera season.

Here many operas of Rossini, Meyerbeer, Auber and Mozart had their first American appearances, according to the same journal. When "Aida" was performed in New Orleans for the first time all the stage settings and costumes used at the first production of the opera in Cairo were used at the New Orleans performance. When one remembers that this opera was written at the order of the khedive of Egypt to celebrate the opening of the Suez canal one can well imagine that it must have been a gorgeous performance for an American city in those days.

The demonstrations against Fritz Kreisler which have occurred in one or two cities where he has appeared in recital are only other instances of the hotheads and sometimes only

half-informed people who want to run the world. Not only their own world, but yours and mine and everybody else's, and they want to run it without any experience or training in our lines of endeavor, either. The chances are that not one out of every hundred of them ever attends a concert.

Why should they set themselves up as so much more patriotic than anybody else? Music lovers are just as patriotic as they, and if the music lovers were convinced that an artist was a real enemy of their country, they would not support his concert, for the hotheads seem to forget that there is no law which compels them to attend it. But Kreisler did much for the stranded musicians of all nationalities in Vienna before America entered the war, when all means of continuing his aid were cut off. At all times his conduct toward this country throughout the war has been above reproach. A local manager, or the committee of some representative musical club would not engage an artist, for a local recital if they were not assured of his sincerity in regard to the country. They are too dependent upon the support of the local music lovers, if they are not too patriotic themselves. But the musical people are much more liable to be correctly informed about the status of an artist, than the others, and if they are willing to give an artist a clean bill of health, their judgment should be respected.

While one report says members of the American Legion caused a recital by Kreisler to be cancelled in one place, another report says Kreisler has been invited to play for the New York chapter on December 28, appearing on the same program with John McCormack, and that he will do so. The very fact that this chapter of the American Legion would extend the invitation, ought to quiet any sudden action on the part of the nonthinkers.

Mme. Luisa Tetrazzini, prima donna, who 10 years ago was prominent in coloratura roles in grand opera, has returned to America and entered upon a concert tour.

The premiere of "Boudour," a ballet by Pavley and Oukrainsky, librettists, and Felix Borowski, composer, was produced at the Chicago opera last week, making a tremendous success. It is described as a gorgeous spectacle, and the music as "bearing every mark of elegance, melodiousness and grace. There are also moments of dramatic intensity and tense rhythmic passages, and the music in design and development follows the plot of the ballet closely." Mr. Borowski is a well known Chicago composer and critic and his organ numbers and violin and piano compositions are well known.

Musical journals in speaking of the premiere of "Aphrodite," say that the only indecent thing they see about it is the trashy tune "Alexandria" which is suddenly introduced in otherwise cleverly arranged episodic music.

Katharina Scores One on Petruccio

AT the last performance of "The Taming of the Shrew" at the Shubert in New York city, E. H. Sothorn in the role of Petruccio failed to catch the vase of flowers which Miss Marlowe, as Katharina, throws at him, and as a result he is now the possessor of a "black eye." So for once, Katharina scored over Petruccio.

Miss Julia Marlowe, who will appear here this season with E. H. Sothorn in Shakespearean repertoire, recalls that when she made her first appearance in Boston at the Hollis Street theater, playing Parthenia in "Ingomar," there was only about \$60 in the house, so she stepped to the footlights and invited the audience to move down front. Miss Marlowe was then 16 years old and this was her first year as a star. That Boston was not long in awakening to the fact that a new genius had arisen in the theatrical world is attested by the packed houses which always greeted her there after her first visit to Boston.

When Gordon Craig produced "Hamlet" for the Moscow public, the theater marked an epoch, America knows Craig's work only through report and illustration, but with the E. H. Sothorn and Julia Marlowe production of this tragedy this season, playgoers of this country will see some radical changes in the stage, management and decoration of this play. The drama has been newly studied and many important innovations have been made in the "business" of the piece. Especially interesting is the new arrangement of the play scene. The lighting and scenic devices employed in the new Sothorn and Marlowe "Hamlet" give promise of being the most significant advance in classical production in America.

Vaudeville Volleys

PAT ROONEY and Marion Bent, supported by a large company, presented the new vaudeville act in New York. It is an elaborate affair, lavishly staged and costumed, called "Rings of Smoke." Edgar Allan Woolf, author of many plays that successfully toured the Orpheum circuit, is responsible for the Roney-Bent production.

Bennett and Richards, the vaudeville comedians who have been appearing abroad for the past four months, returned to this country last Wednesday.

Nat Nazarro, jr., the juvenile comedian-musician-dancer, assisted by the Atlantic Fleet Jazz Band, has just started on a tour of the Orpheum circuit.

Loretta McDermott, the petite jazz singer, who has been assisting Frisco, the original, will shortly be seen in an act of her own, in which she will be supported by Mel Craig, Joe Horolik and a jazz band.

Harry Holman, the rotund comedian, is now offering for two-day approval a new sketch, written by himself, entitled "The Merchant Prince."

Mazie King, often alluded to by Orpheumites as Miss Terpsichore, is busily engaged rehearsing a new dance offering. It will be lavishly staged and contain many original features.

Harry Mayo and Basil Lynn, who toured the Orpheum circuit last season, have dissolved partnership. Mr. Lynn has secured another partner, and Mr. Mayo, for the present, is going it "alone."

Kathryn Dahl, who pleasantly sang her way over the Orpheum circuit two seasons ago, will shortly present a somewhat different, singing and talking offering written especially for her, by William B. Friedlander.

If all the land above the sea level were spread uniformly over the world it would form a shell about 660 feet thick.

Movie Notes

TODAY you can step into a movie house and journey around the world in five reels. A few years ago a similar trip took one into "steep" different kinds of railroad trains and tram cars, seven packets, five stage coaches and 49 restaurants.

C. Gardner Sullivan has in preparation a new story for Enid Bennett, the Thomas H. Ince star, which offers her the most ambitious role yet attempted by the star of such successes as "The Virtuous Thief," "Stepping Out," "The Haunted Bedroom" and "What Every Woman Learns."

By far the best J. Warren Kerrigan screen play of the year and the best Leah Baird play from the famous successes of Augustus Thomas are December releases announced by the W. W. Hodkinson Corporation for distribution by the Hodkinson sales organization through Pathe Exchange, Inc. "The Lord Loves the Irish" is the title that links the star of the Irish name with an Irish-American story by an obviously Irish author, Monte M. Katterjohn. "The Lord Loves the Irish" is a Robert Brunton production possessing all of the technical beauty and finesse that Mr. Burnett bestows upon pictures made at his big California plant, and it is directed by Ernest C. Warde.

Myron Selznick has purchased two more stories for his stars, "The Point of View," by Edith Ellis, which was originally a stage play, and "The Pride of Patricia," by Elizabeth Redfield, an original story. These will be produced in the near future.

Some criminals never reform, and in a figurative sense, this may be true of H. B. Warner, star of "A Fugitive From Matrimony" which was made by the Jesse D. Hampton studios for Robertson-Cole. Mr. Warner became famous as a "crook" in "Alias Jimmy Valentine" and taken up his old ways in the new picture in which he impersonates an escaped Sing Sing prisoner.

They Are All Blue-Eyed and Blond Up There

WESTERN MICHIGAN boasts of more blue-eyed blonds bearing resemblance to Katharine MacDonald, acclaimed the "American beauty of the screen," than any other section of the country. At least, that is the claim of the photoplay editor of the Grand Rapids Herald and the judges in a contest to determine the girl who looked most like Miss MacDonald. The star of "The Thunderbolt" and "The Beauty Market" started something when she learned of this contest. She wrote the editor asserting there was a possibility that her producers may later desire to use her double in some picture. She also promised to send autographed photographs of herself to 16 of the contestants declared to look most like her. The cash and other prizes offered by the newspaper created mild interest compared with the announcement by Miss MacDonald. When the young hopefuls of western Michigan learned of the possibility of appearing on the screen as the double of the "American Beauty" the editor was fairly deluged with their photographs. The weary judges who had to pass on them insist that practically every blond, artificial or otherwise, in western Michigan, between the ages of 16 and 40, participated in the contest. These judges, it is reported, have since taken a much needed vacation.

Two features calculated for popular distinction are announced on the bill at the Orpheum for the week of December 28. One of these, registered to headline, will be Henry Santrey and his society jazz band, heading of which is a novelty to Mr. Santrey who is well known as a baritone. It is not common for an established vocalist to lend himself to this sort of acrobatic music, but Mr. Santrey is well pleased with his success in the new line and being registered all over the big two-day circuits as one of the most popular of top-liners. "The Man Hunt" is to be the specially featured production. It is a somnambulistic comedy by Harlan Thompson. Isolda Illian heads the cast.

Cohan and Harris will present at the Brandeis January 19, 20 and 21 "A Prince There Was," the newest comedy from the pen of George M. Cohan. It has been described as a modern fairy story, with its characters all so much up to date that one of them is a moving picture actor. One of the scenes is laid in a New York boarding house far from the bright lights of Broadway. Cohan and Harris promise a first-class production and an excellent company headed by James Gleason, and including Emory Lewis Willey, William Slider, Josephine Williams, John Bedouin, Lucile Webster, John E. Sanders, Adelaide Wilson, James Bradbury, jr., Marie Nelson, Joseph Odde, Will T. Goodwin and Muriel Nelson.

RIALTO

Direction of
A. H. Blank

OFFERS

Wm. S. HART



Sunday to Wednesday

All Dressed Up in Misery!

GOSH! how he longed for the boys back home in the lumber camp! And the good old "hoe-down," and hobnails pounding in time with Lem Barton's mouth organ. But here he was—adorned for a terrible night among the elite; proprietor of a "tony" modish shop!

A bushel of fun, a smashing battle for a good woman's name, a pretty romance of love, and some mighty big pulls at your heart—you'll see them all in "John Petticoats."

A Mack Sennett Comedy, "Ladies' Tailor"—Rialto News.

Big Time Vaudeville

- At the Orpheum
- "Tea for Three" —At the Boyd
- "Chocolate Soldier" —At the Brandeis
- Doc Waggner's Saxophones —From Ak-Sar-Ben
- Vaudeville —At the Empress.

ALL COMBINED IN ONE SHOW

Actors' Benefit Show

There's never been a real honest-to-goodness Variety show in Omaha.

But there's one on its way. It'll be here Friday afternoon, December 26, at the Boyd theater.

Billy Byrne, who tells Martin Beck what to use on vaudeville stages, is general manager. He's making the show up with actors in all Omaha theaters this week.

The show will be a combination of the best in Omaha December 26. They'll all put on acts.

Proceeds go to the Actors' Benefit fund of America.

For nearly three years, actors have been giving their time to help every patriotic and charity drive.

Now it's a show for their own needy members.

We'll show them we're grateful.

It'll Cost Only \$2.50, But It Oughta Be \$8.00



At the Boyd Theatre

SPONSORED BY THE ELKS' LODGE

"Ireland Must Be Heaven"

That's what we say after seeing this greatest of all Kerrigan pictures! You'll say so too, when you see it, for its most human, interest-compelling, gripping drama, this popular magnetic idol has ever made! The story runs the gamut from the shamrocks and blarney stone of picturesque Ireland to the great scene in which the hero, a member of the fighting New York police force, breaks up the most desperate gang of counterfeiters in the United States. Whatever you do, don't miss it!

OVERTURE—Selection from the Irish Operetta "Eileen" New Moon Orchestra—Direction Robert Cuscaden. Edwin Stevens and his sweet-toned New Moon Pipe Organ.

J. Warren Kerrigan and his own company in THE LORD LOVES THE IRISH



The Moon Beams For You



MOON

The Moon Beams For You