

MUSIC

By HENRIETTA M REES.

CHICAGO was a hotbed of musical activity during the past summer, a hotbed in more ways than one. Never had we, either personally or as a music editor, expected to achieve such a combination of heat and music. It isn't supposed to be done, either here, or in the hereafter.

But, then, things are different in Chicago, and while the thermometers soared, and pavements melted, teachers, talented amateurs and serious music students swarmed to Chicago from all parts of the country to avail themselves of the summer music sessions and many of them to become members of one or more of the master classes presented there by teachers and visitors of the greatest renown.

Master classes. The very name is impressive. It is enticing to those who might be long, and dazzling to those who might not. I visited two master classes, one conducted by Rudolph Ganz at the Chicago Musical college, upon his own invitation, and one conducted by Josef Lhevinne at the American Conservatory of Music, through the courtesy of John R. Hattstaedt, and a series of lecture recitals by L. Robert Schmitz, a French wizard of the keyboard. I was somewhat surprised to see by the musical magazines that I was included as a member of the Lhevinne class by this one visit.

I intended to visit a Godowsky class, but they closed earlier than I anticipated, and David Bispham extended the courtesy of his class, but could not attend.

My most distinct recollections of the classes I attended are of physical suffering. The room at the American Conservatory where Lhevinne presided was an inside room with one small electric fan and two ventilators through which it was said air was pumped. The room Mr. Ganz had was better, although also small, but this room like the more spacious quarters of Mr. Schmitz in the Fine Arts building, was upon Michigan avenue. Below these windows jealous Illinois Central engines snorted and shrieked at the least sound of music, so it was necessary that windows be closed during the playing. The limited number of auditors admitted to these classes seemed to be gauged by the size of the rooms, for every space was full.

These close rooms full of people, with what air there was at an ongodly temperature, and with windows every now and then necessarily closed, these were not exactly ideal conditions under which to devote one's attention to music. Somewhere outside of and apart from the deadening physical discomfort, one heard discussion of music and playing of big compositions.

Many of the auditors in these classes brought the music with them and marked the suggestions which were made—all of which were worth while—although another playing the

same number might have brought forth different criticism. It was the hottest day of all that we chose to visit the class of Mr. Lhevinne, and, under the circumstances, it seems hardly fair to discuss the playing at that time.

Mr. Lhevinne is more or less handicapped by not having a facile command of the English language, but he is quick to illustrate the changes he suggests by playing the passage himself. There were three players that day, the first, a young man who played cleanly and technically well, but without much spark. Mr. Lhevinne interrupted him frequently, and at the close he made the general comment: "Not enough horizontal lines," a criticism, by the way, which would apply to many another pianist. A young lady from Seattle next showed much genuine feeling and a large technique in a Rubenstein concerto. Lastly another young man went to the piano and began to play rapidly. Lhevinne stopped him and asked him to start over. A second time he played and Mr. Lhevinne said, "Oh, my poor boy, my poor boy." The trouble was that the poor boy had learned the rhythm of the first movement all wrong, and as a result he would have to learn it over again. Other parts of the composition were discussed and Mr. Lhevinne said, "You are in too big a hurry when you practice. It should be slow and more accurate." All of which sounded most awfully familiar, like something any good private teacher might say, and as the class slowly filed out, one thought how slow practice, because it had been neglected by the young man, had hounded him all through his musical career. He had to pay the respectable fee demanded as a player in this class, only to be slapped in the face in front of them all by his old adversary. And a number of people who study music will read this about slow practice and its benefits and think that it doesn't refer to them at all.

There were many interesting things which happened at the class of Mr. Ganz and at the lecture recitals of Mr. Schmitz, which will have to wait to be told till another time.

Several stars new to Omaha will appear with Scott in the two operas which will be presented in Omaha Thursday evening, October 13. Among those who will appear in "L'Oracolo," by Leon, is Henrietta Wakefield. She is a member of the Metropolitan Opera company, where she has appeared in Carmen Aida, Lohengrin and Trovatore. Before entering opera she was very successful in the field of oratorio, having sung with many of the leading choral societies in the country. She was chosen by Walter Damrosch to create the leading role in his opera, which was produced at the Metropolitan a few seasons ago. Miss Wakefield has also been in light opera and was a member of the All-Star Metropolitan cast in the famous revival of "Robin Hood" five

years ago. She has a repertoire of over 30 operas, and has won great distinction as a singer and an actress of unusual attainments.

Olga Carrara, who will be heard this season by the Scotti Opera company, was born in Florence, and it was in that city of culture and refinement that she received her musical education. Her voice is said to be a Lyric-dramatic soprano of wonderful quality. She sings easily and with great artistry. One feels her great personality the moment she steps upon the stage. She is a pupil of the great Maestro Cheilar Astolfo Pesca, who is known not only throughout the continent, but in America as well, as being one of the world's greatest singing teachers. Before coming to America, in 1916, she achieved many operatic triumphs both in Italy and in Spain.

Joseph Hislop, lyric tenor, who will be heard with the Scotti Grand Opera company, hails from Edinburgh, Scotland. Like many other tenors, he began his career in Italy, where he sang the role of Des Grieux in the opera "Les Huguenots" at the Royal opera at Covent Garden, London, where he scored a great success, especially as Rodolfo in Puccini's ever melodious and popular opera, "La Boheme." He was engaged last year by the Chicago Opera association for their Chicago and New York seasons. On his debut in this country he scored a great success. Hislop is noted for his excellent diction and ingratiating stage manner. A voice of great purity—he is a lyric tenor in the strictest sense of the word. Despite his triumphs in opera, he refused all offers to become permanently identified with the Chicago company, preferring to concertize.

Stanley Letovsky will appear in piano recital at the Fontenelle hotel Tuesday evening, October 4, at 8:15. Much interest has been manifested in his program for this, his first Omaha recital, since his many years in Europe. Program:

- Prologue, Paganini, Liszt
- "Adagio" out of the "F" flat sonata Mozart
- Sonata, Op. 78, P. sharp major, Beethoven
- "Johann's Love Death" (Christen and Janda) Wagner Liszt
- "Polka Bohemienne" (Smetana)
- "Arabesque" Debussy
- Nocturne in F major, Chopin
- Nocturne (for the left hand) Germaine
- Splashing Song, Smetana
- "Missa" (Smetana)
- "Ride" allegro con brio, Liszt
- Capriccio, Liszt
- Etude No. 2, E flat major, Grand
- Etude No. 3, G sharp minor, Liszt
- Paganini, Liszt

Tickets are now on sale at the music houses of A. Hospé, E. D. Patton company and Mickel's.

Omaha received an unexpected compliment in a far distant place recently. The Westminster Cathedral Chronicle, a Catholic monthly printed at the Archbishop's House in London, England, contains as its leading article, "Hustlers to Heaven," by Annie Christine. This is a general article upon the Catholic church in America and the wide-awake business methods the American members of the church are introducing into the actual worship in this country. The author traveled all over the United States and he held the magnificent Catholic cathedrals and churches which dot the land. Among other things, it says: "A young country with a shortage

They Won't Follow The Book

Do You Recognize Your Favorite Novel When You See It On the Screen? No? Scenario Editor Reveals Inside Workings of the Game.

Did you ever read a good novel? Certainly! And later get a big thrill when you read that "Three Star Hennessy" Film company had bought it and would present it in seven spoofs? Right again!

Suppose we turn the calendar to the opening night of your favorite novel in cinema garb. After a couple of yards of introductory and credit title, which you scorn to read, the fade-in discloses a scene as replete from the opening chapter of the book as Admiral Sims is from getting elected president of "The Irish Republic." You're disappointed. Certainly. It's not like the book. Of course not. "Disgusting!" says the wife, so loud the orchestra leader turns around. After you get her quieted she leans over with her hand cupped like a megaphone and audibly whispers: "Oh, they left out that nice part where he thinks about the day he taught her to swim (for the sixth time.)"

An hour later, as you light the

twilight, the hero has been introduced. He sits before an easel, palette in hand; but he is not painting. No; he's thinking as he gazes soulfully toward Tonga, Kara-tonga, Goglyer Prairie, and points east. This hero has made a life study of thinking, when he's not painting. As a matter of fact, it is carefully explained in this first chapter that the hero has a headache from thinking before the story opened. Page after page the author carries you through a detailed recital of the hero's thoughts.

Thus the story goes on, and on, and on, with endless pages of description, with now and then a little action injected to kid you into believing something may happen in the next chapter which you read. However, it's your favorite novel, and you insist upon seeing it on the screen, whether it's adapted to picture purposes or not.

The average story written as straight fiction and with no thought of motion picture application, will hardly provide more than half of the material required for a feature-length (five-reel) picture. It develops, therefore, upon the scenario writer to supply sufficient action to build up the story for screen requirements.

A most excellent fiction story might be entirely lacking in one or more of the elements of heart interest, love interest, dramatic strength, comedy relief or human touches. Yet, the same story, produced on the screen minus these qualities would doubtless be severely criticized.

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Every man, woman and child who reads this newspaper will find the maximum of entertainment value in Hurricane Hutch. Everyone should make it a special point to see the opening episodes.

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- On a motorcycle he leaps across a broken bridge as a puffing locomotive steams underneath.
- He walks the tight rope across a chasm.
- He races a train on motorcycle and dashes in front of the locomotive.
- He fights a shark under the water.
- He makes a human bridge of his body to save a girl from a flaming building.
- Hanging by his knees from an aeroplane he swings down and saves a girl from a motor boat.

Watch for Starting Dates of "Hurricane Hutch" at Your Favorite Theater

THEATER—	TOWN—
CRYSTAL	Arapahoe, Neb.
YOUNG	Glenwood, Iowa
COMFORT	Omaha, Neb.
PALACE	Long Pine, Neb.
RIALTO	Beatrice, Neb.
EMPRESS	Falls City, Neb.
PARAMOUNT	Humboldt, Neb.
AUDITORIUM	Neligh, Neb.
REX	Weston, Neb.
SWAN	Swanton, Neb.
FRANKLIN	Omaha, Neb.
VICTORIA	Omaha, Neb.
LYRIC	Omaha, Neb.

THEATER—	TOWN—
OPERA HOUSE	Stanton, Iowa
AUDITORIUM	Pierce, Neb.
HIPPODROME	Omaha, Neb.
RIALTO	Stromsburg, Neb.
STRAND	Valparaiso, Neb.
MAGIC	South Omaha, Neb.
RIALTO	South Sioux City, Neb.
MODEL	Sioux City, Iowa
DEAN	York, Neb.
REX	Omaha, Neb.
MAZDA	Aurora, Neb.
ELECTRIC	Cambridge, Neb.
LIBERTY	Beaver City, Neb.

EMPRESS THEATER
OMAHA
September 25, 26, 27, 28

THEATER—	TOWN—
EMPRESS	Wolbach, Neb.
STAR	Sioux City, Iowa
JEWELL	Sioux City, Iowa
GEM THEATER	Omaha

WHO'S WHO
In "Hurricane Hutch"

Charles Hutchison
A great athlete and a finished actor. He will be remembered as the hero in such photoplays as "The Great Gamble," "The Whirlwind," "The Double Adventure", etc. "Hutch" was for five years a headliner on the Keith and Orpheum Vaudeville Circuits.

Warner Oland
The favorite serial villain. He came to the screen six years ago with Irene Castle in "Patric" and has appeared with Pearl White in "The Lightning Rider", with Ellen Percy in "The Third Eye" with Juanita Hansen in "The Yellow Arm", etc., etc. Mr. Oland originally played Shakespeare with E. H. Sothern and Julia Marlowe.

Ann Hastings
A New York girl who has been in pictures a little over a year; in which time she has appeared with Harold Lloyd, Blanche Sweet, H. B. Warner and Wanda Hawley. Miss Hastings is 5 ft. 4 inches tall and has red hair and brown eyes.

Harry Semels
A product of the legitimate stage who has played with such stars as Mrs. Lillian Carter, Robert Warwick and Ellen Terry. Since entering pictures he has been associated with George B. Sells in the production of many pictures.

Diana Deere
A society girl who insisted on the right to shape and make her own career, so we find her playing an important part in "Hurricane Hutch".

Lucy Fox
Miss Fox has supported such stars as Tom Moore, Mae Marsh, Madge Kennedy, Virginia Pearson, Alice Joyce, Harry Morey and Constance Binney. So you see there is ample reason for her selection in the cast of "Hurricane Hutch". She has very dark hair and brown eyes.