

MUSIC

By HENRIETTA M. REES

WHEN the weekly copy of the Musical Courier came recently, the front page greeted us with the face of a well loved friend and former Omahan, Mr. Thomas J. Kelly. Mr. Kelly left Omaha a few years ago after many years of residence in this city, and what was Omaha's loss was Cincinnati's gain, for in that city Mr. and Mrs. Kelly have been members of the faculty of the large conservatory there.

During the years of Mr. Kelly's life in Omaha he always took a leading part in musical affairs. At the time of the Transmississippi Exposition Mr. Kelly directed a large chorus in connection with the concerts by the Theodore Thomas orchestra. He was later in charge of all the music at the Exposition.

For many years Mr. Kelly played organ and directed the choir in prominent churches here, later giving up the organ to devote himself more thoroughly to vocal music, in which he and Mrs. Kelly were especially interested. For many years Mrs. Kelly held an enviable position as a soprano in this city, and their frequent lecture recitals, and folk song recitals, or other joint recitals were events full of musical interest.

But perhaps the greatest of all Mr. Kelly's achievements in Omaha was the Mendelssohn choir. This body of singers Mr. Kelly organized and directed for several years, during which time annual spring concerts were given with the Chicago Symphony orchestra, Frederick Stock conductor. The Omaha Mendelssohn choir was founded upon similar lines to that of the Mendelssohn choir of Toronto under Director Vogt. Mr. Kelly's ideals of choral music were high, and the ideals of his choir accordingly. For the members it was a genuine course in musical appreciation, and the impetus of Mr. Kelly's work and enthusiasm is still felt in many of the musical activities of Omaha of the present day.

The Omaha Mendelssohn choir was spoken of in glowing terms by Mr. Stock and his men, and its reputation as a choral body spread far beyond the limits of our city. Archer Gibson, the organist from New York was present at one of the concerts, and after it was over he sought Mr. Kelly and after congratulating him said, "Why do you bother to have the words printed on the programs when your choir sings so distinctly that one can understand them?"

The Omaha Mendelssohn choir had a succession of musical triumphs to its credit during the course of its career. When Mr. Kelly left Omaha for Chicago, the Mendelssohn choir disbanded. But although the Omaha Mendelssohn choir is no more, Mr. Kelly has gone on to other successes in the musical field, as the following article from the Musical Courier will testify.

Thomas James Kelly, whose portrait appears on the front cover of this week's issue of the Musical Courier, is probably one of the most actively industrious men in the musical world of today.

In his important position as artist-teacher in the voice department of the Cincinnati Conservatory of Music he is kept busy with a large clientele of students as it is possible for him to teach, and even with the co-operation of Mrs. Kelly in his teaching he is obliged this season to hasten to his duties. Mr. Kelly is so well known through the country by means of his numerous articles of interest to the singer as well as by his many pupils scattered everywhere, that mention of his work as a voice teacher here is unnecessary. He was one of the first men in the last score of years to write and work for a better knowledge of English diction, and in this line alone he has made a national reputation. In addition to this Mr. and Mrs. Kelly have made hosts of friends by their highly artistic programs embracing the best in song literature in English, French, German and Italian. Their programs have always been highly spoken of by press and public alike, for their unusual and well-thought-out construction; many a rare old song has been brought to light and many a new composer has been exploited on these choice specimens of the Art of Program making.

Recitals of folk songs with a running "causerie" were introduced by the Kellys in the days when singers were just beginning to see the great value of this form of music literature and expression.

In addition to all this activity, which would be enough to satisfy the ordinary person in professional life, Mr. Kelly has found time to produce what might be termed a sensation by his appearance with the Cincinnati Symphony orchestra as interpreter for the Young People's Concerts in the regular concert season. The remarkably bright way in which Mr. Kelly can get hold of a large audience of children and hold them interested, and even entranced, in the music they are about to listen to is little short of marvelous. He has a characteristic way of getting the youngsters to sing a few notes, and then by clever manipulation develop it through them until it becomes the principal theme of a movement from a Beethoven symphony, or he will sit down at a baby grand piano on the stage and play a five-finger exercise just as young beginners do, and then gradually develop it into the Largo from Dvorak's "New World" symphony, which the children will then sing with the assistance of the English horn. He has developed a personal contact between the children and the men in the orchestra which will bear much fruit in years to come. So successful has this work

Former Omahan Gains Fame in Cincinnati



Thomas J. Kelly.

been that every house is sold out long before the concert, and last season the adults were requested to stay away; this brought about the subject of "Symphonic Music Programs," and this year the club has asked Mr. Kelly to give a course and choose his own subjects. These lectures have been regularly attended by the most prominent women in Cincinnati. Mrs. Fenton Lawson is the president of the club. Mr. Kelly has also written the "program notes" for the symphony concerts.

Anyone who has heard Mr. and Mrs. Kelly's artistic recitals can have no doubt of the former's power of interpretation, as that is one of his very strongest points. His interpretations have always been noted by critics, and as he is a constant student of languages he has contributed many valuable translations of foreign texts to composers, foreign artists and magazines.

It is safe to say that never have a couple of musicians come to Cincinnati to take up their abode who have made so large a circle of admiring friends or who have received such tributes from the press and public. Their song recitals and lecture recitals have been much in demand.

Bertha Baur, the directress of the famous Cincinnati Conservatory of Music, spoke to the writer recently of the work of Mr. and Mrs. Kelly as teachers of singing in her great institution in the highest terms of praise and satisfaction.

A later issue of the same magazine speaks of the work Mr. and Mrs. Kelly did during July when summer in at the Harbor Beach club on Lake Huron. Every day they spent working on material for lecture recitals, in which many prominent musical educators in the east are interested. During the summer Mr. and Mrs. Kelly were guests of Mr. and Mrs. Henry Ford on their lovely ocean-going yacht "Sialia," and in deference to Mr. Ford's ancestry, gave an informal program of genuine Irish folk-song on board.

It was a scholarly and well-planned lecture which Professor Jacob Singer of the chair of musical history at the University of Michigan presented before the Fortnight Musical club and its friends at the Burgess-Nash auditorium Tuesday afternoon. Professor Singer spoke on the "Development of American Music." He opened the lecture with a resume of the history of music itself, touching briefly upon the work of the early Dutch masters, and the shifting of the center of musical activity from there to Italy, and then onward and its general spread to the present day.

Professor Singer says that the future of music in America is exceptionally bright, for many of the biggest personalities in the field of music of the present day are coming to our shores, not only to fill their purses, but to gain the musical uplift that is to be found in life in this country. Professor Singer discussed music by centuries. Speaking upon American music he spoke of many of the earlier composers like Lowell Mason and others who won recognition from their contemporaries.

Speaking of MacDowell, Professor Singer said that his was a commanding position in the history of American music. He followed many of European standards, but he had a note of individuality which expressed the influence of America through it. He also reflected his Scotch ancestry in his work. One of the first to use Indian melodies was Arthur Farwell, and these have

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"All for One, One for All"

DOUGLAS FAIRBANKS as D'ARTAGNAN
Beginning Sunday, November 6th

STRAND THEATER

now become popular with many present day composers. According to Professor Singer, negro melodies did not originate with the black man, but he was the best exponent of them. Stephen Foster and others of his day wrote many of the simple melodies which were taken up and adapted by the colored people. He spoke of the work of H. T. Burleigh, the negro composer, and of the importance placed the negro spiritual has also found as inspiration for American composition.

Professor Singer spoke of Leo Ornstein and Ernest Bloch as the two outstanding figures of the present day.

Musical Notes.
Miss Adelyn Wood has taken a studio in the Barker block, room 312, where she will be Tuesdays and Fridays, all day, and Saturdays until 1:30 p. m.

Miss Blanche Sorenson has resumed the teaching of voice and public school music at her residence studio, 3332 Harney street, and room 21, Arlington block.

Thurlow Lleurance of Lincoln, known to many as the composer of the Indian love song, "By the Waters of Minnetonka," gave his lecture on Indian music before the convention of Victor dealers held in Omaha Tuesday. Mr. Lleurance was assisted by his wife, who sings many of his songs based upon these Indian melodies in costume, and Mr. George B. Tack, the artist. Mr. Lleurance collected many of his melodies on phonograph rolls, during the years he lived among the Indians, and many interesting and unusual experiences were recounted.

The City Concert club is making plans for a genuine music week for Omaha November 20-27. Plans for special music on Thanksgiving will be made. A luncheon of the City Concert club and the music committee of the Chamber of Commerce on Thursday, October 27.

Ben Stanley announces the second organ recital in Trinity cathedral at 4:30 Sunday afternoon, to be given by Miss Edna Sheets and Miss Rita McVeigh, assisted by Mrs. Steinberg, the contralto of the cathedral. Miss Sheets will play the Andante from the Fifth Symphony, Beethoven, and Fugue in C Major; Mendelssohn Cantata in D, Matthews, and Easter March by Markel. Miss McVeigh will play Offertory in A Major, Bistato, and Andante con moto Loure.

Florence Basler Palmer announces a second public recital of the Free Universal Song class at Mickle's music rooms on Wednesday evening at 7:30 o'clock. All those interested in the work are cordially invited.

Sylvia Breamer in Lead.

Sylvia Breamer, the young Australian actress who appears with Will Rogers in two of his pictures, "Doubting for Rome" and "A Poor Relation," which will soon be released, plays opposite Cullen Landis in another picture, "The Man With Two Mothers."

Chaplin's Fame World-Wide

Slapstick Comedian of the Bamboo Cane and Gun-Boat Shoes Knocks 'Em Dead for Popularity From Igloo Land in Alaska to Tropic of Cancer.

Who is the world's most famous man?

No; that question doesn't appear in the celebrated Edison questionnaire.

Answers would probably include about 20 names, such as Lloyd George, Woodrow Wilson, Edison, Ford, Marconi, Pershing and Clemenceau.

An international questionnaire, however, would place the name of Charles Chaplin at the top of the list.

This statement is not an idle boast; it can be proved. For Charlie's name is a household word in sections of the globe where none of the others has been heard of. In fact, if the comedian were running for any international office it's a safe bet that he would win without any difficulty.

Not only is he the best known man, but he is also the most popular one, reports show. A few instances will serve to dispel any doubt that the reader might possess as to that statement.

Eskimos Like Him.
In the icebound igloos of the Eskimos, who are not interested in the political activities of the great Lloyd George, the name of Charles Chaplin is magic. The achievements of Edison, the electrical wizard, are a myth to the bushmen of Australia and the natives of Zanzibar, but the world's champion funny man is a real living being to them.

As an illustration of how widespread is the popularity of Chaplin, Robert Brunton, noted producer of Los Angeles, says: "When a Chaplin picture is shown at Nome, Alaska, the news soon spreads among the Eskimos, and the fathers and mothers, with their children and paupers, come into town from all over the ice."

"They cheerfully pay the admission price, but for some unknown superstitious reason they refuse to enter the theater. They insist on standing at the theater entrance to watch the performance."

And Spain.
"Neither children nor parents ever crack a smile during the showing of the film, but view it with solemn visages. They do their laughing and grinning after the film is finished, spending about 10 minutes laughing heartily and slapping each other on the back after everyone else has finished his merriment."

"The Eskimo children do not care to see anyone but Chaplin. They only

put in an appearance when a Chaplin picture is shown."

More evidence of Charlie's popularity comes from far-off Spain with the news that no bull fight there is complete without an imitation of Charlie.

Down in the South Sea Islands a group of natives who for centuries have been worshipping the sun, the moon and various other gods of their own making, have adopted a new idol. It is Chaplin.

And ask the half billion inhabitants of China who they like best, the answer will be Chaplin, for whenever he appears in the cinema theaters over there it is an assurance that the houses will be packed indefinitely. Chaplin's impersonations are legion, they enhance all colors and creeds, and not the least spectacular of them is a full-blooded Australian aborigine who dons baggy trousers and battered derby and performs for the benefit of the shearers in Bourke, a far-flung outpost of New South Wales, Australia. His reward for an evening's entertainment is a twist of tobacco and an occasional six-pence.

It took Chaplin just 22 weeks to make "The Idle Class," on which he expended more time and effort than are required to make three feature productions of dramatic character. He is seen in a dual role—that of a tramp and a duke. In many of the scenes he plays it "straight" with the exception of his mustache.

Can Always Find Work.
Bob Vignola, at present directing Marion Davies, who at one time was Pauline Frederick's director, says Miss Frederick is the finest barbecue chef he ever met. Miss Frederick cooked dinner for Mr. Vignola and Miss Davies recently at her ranch in Beverly Hills. She cooked everything over a pit fire out of doors—steaks, candied sweet potatoes, corn, beans and coffee, and early in the morning made some layer cakes and ice cream.

Looks Like Robinson Crusoe.
Eugene Palette, who played one of the three musketeers in the Douglas Fairbanks production, has a rough going part in Pauline Frederick's production "Judith of Blue Lake Ranch," now being filmed in California. After signing his contract, the director said, "Don't shave until the picture is finished"—which is why the well known actor has been going about looking like a bandit.

Painting Career Helps Director In Movie Studio

Training as an illustrator, creator of pasted beauty and decorative effects is one of the biggest boosts a motion picture director can have in undertaking his work, according to Penrhyn Stanlaws, whose beautiful covers and illustrations have adorned Metropolitan, Saturday Evening Post and other leading publications and who has recently completed the production of "The Law and the Woman," starring Betty Compson.

Because of his artistic training, Mr. Stanlaws was unable to give the screen many new and novel effects in "At the end of the world," his last picture, which stamped Penrhyn Stanlaws as one of the real directorial discoveries of the past few years.

Producing pictures is not unlike creating an illustration, the noted artist points out.

"In working on an illustration the artist has to visualize the completed drawing, pose his models as if they were statues and depend on what might be called 'still life' though it is difficult to keep a life model very still," says Mr. Stanlaws, "while in pictures the director visualizes the finished work in the same manner, but instead of creating the action by lines, he directs the action of the live models along the lines that brings about the same result of his brain picture."

Models Interested.
The handling of light effects in motion pictures is a great improvement over the lighting of an artist's studio but the basic principles are the same. I find the models of the film studio much more interested in their work than the models of the artist's studio—and much more interesting. In making a drawing the artist has to pose his model just so and then use his imagination for numerous expressions and lightings. In the film studio he can explain the action desired

Impressions of a Film Star

- S-spreads sunshine.
- H-hates heroics.
- L-nduces inspiration.
- R-radiates roguishness.
- L-likes literature.
- E-xtensive elf.
- Y-outhful yearning.
- M-moist maiden.
- A-rtist artist.
- S-sure success.
- O-outclasses others.
- N-naive and nice.

and rely on the players to provide the desired expressions and so arrange his lights that he does not have to manufacture anything that is not visible in the effect.

"I find my art training a wonderful help to me in my motion picture efforts," continued Mr. Stanlaws, "and I work on a photoplay like any artist would on a series of continuous illustrations visualizing each scene complete before it is begun, and, as an illustrator does after reading a story to be illustrated, carry in my mind all of the action leading up to sort of a climax group and then working out the details that make the carrying out of the action as visualized, successfully."

Novel "Favorite Sport"

Motion picture stars and directors all have their own copyrighted indoor and outdoor sports. Many like boxing and yachting, not to mention base ball, wrestling, tennis and golf. But it remained for Thomas B. Walsh to spring an entirely new one. Tom's favorite outdoor sport is kangaroo hunting on the plains of his native Australia and he indulges in it whenever he goes home. Next to hunting the festive kangaroo, however, Tom likes picture making and his recent independent production, "Shams of Society," is being hailed by critics as a dramatic triumph.

Decorative Art Titles Require Delicate Skill

Preparing the decorative titles in the most difficult bit of art work achieved in the making of a motion picture, according to Paul Irlbe, art decorator for Cecil B. DeMille, who recently completed the titles for "Fool's Paradise," which has just been finished.

"We always endeavor to link the drawing of the title with the written subject matter. But the number of words have to be considered also. And, of course, an artist always takes pride in drawing where the composition is excellent, where the various elements are arranged to get the best effect. And with titles each individual one presents a different problem."

Titles of Cecil B. DeMille pictures have always been a matter of commendation, especially since responsibility for their fashioning was given Paul Irlbe. Irlbe for years was one of the fashion dictators of Paris and is internationally renowned for successes in the field of decoration, jewel designing and allied arts.

"Fool's Paradise" is said to allow exceptional scope to the imagination, for it is an extremely colorful tale, carrying its beholders from the Mexican border to Siam in a bewildering sequence of eye-filling, unusual and beautiful scenes.

"Love Me, Love My Dog."

Doris May is somewhat different from many of the stars of the screen in at least one way. Practically every star owns some sort of a dog with a pedigree, but the merry little star who is such an unqualified hit in her first starring production, "The Foolish Age," has had four dogs, each one a mongrel from the city pound. She simply can't get used to the better class of dogdom while tramp dogs just naturally appeal to her.

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BABY PEGGY
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