

MUSIC

By HENRIETTA W. REES.

HAVE you read "Shackled Youth," by Edward Yeomans? The whole book is interesting. According to its title page it is "Comments on Schools, School People and Other People." But a chapter on music has so much of interest that it is hard to pick out just which of its many salient points I should like to quote to you.

"We particularly fail in the expression of high and beautiful emotion," according to the author. This is because we are more interested in quantity than in quality. "We feel that we have more music in the house if we have a cupboard filled with records for a self-playing instrument, than if we have a little boy or girl who sings one little song, or plays one little piece on the violin or piano with a sense of self-expression, the expression of his beautiful immaturity, and his unconscious loveliness.

"No process that does not rest ultimately within a man's own center of gravity can stand the successive transmissions of youth to age. In other words you have to get the joy of your later years mostly out of yourself. And now I am perfectly certain that, if you want to do children a great service, you will, without their being conscious of your purpose, invest for them in music."

Mr. Yeomans is a business man who is himself a "cellist." He feels that participation in music is the regenerative force. He continues—"Here is an opportunity to take part, for instance, in the small orchestra that accompanies a concert by your village choral society in the 'Requiem' by Brahms. And if you are 30 years old or more, your part in that stupendous thing will do more to illuminate and lighten your weary way, as you go, like the ploughman, home, than any amount of music listened to only."

Mr. Yeomans speaks entirely of music for pleasure, for a personal interest, and not from a professional standpoint. He deprecates those homes in which the desire for music, when it buds in children, is allowed to go uncultivated, and the child is permitted to grow up and develop without it.

"And so, once people, grown up people, get an idea that they know the important things of life that they are marking the main channel and that music is not one of them, how will you convince them that their light is darkness?"

Music from orchestras and operas and operas and operas of all sorts pour on them in torrents. Bach, Beethoven and Brahms descend in floods. But you understand that these people are like so many slaty roofs—it all goes off in the downspouts and drains, and not a bit soaks through, to water desert places. After the concert they are as dry as before. They immediately revert to old thoughts and habits; Bach and Beethoven have again lived and suffered in vain; and most of the audience, though they have been in the presence of something sacramental and profoundly significant, never guessed it.

Even the critics rarely touch the hem of the garment in which those huge figures, the great composers are draped, as they again hold up the burning soul of man, which glows like the Grail in their compositions. They have not realized, these impervious ones, and never can realize,

Ben Turpin When He Was Romantic



Ben Turpin, comedian who can look two ways simultaneously, is in Omaha in person this week to tell part of the world that he has not always been cockeyed.

The above photo is not of Shakespeare nor of Romeo. It is a perfect likeness of Ben himself as he appeared 32 years ago when life was young and romantic for him. In portraying the role of Happy Hoodigan on the stage, he had to cross his eyes. They remained so and today the comedian owes his fortune to his bad eyes and elongated neck. He is at the World theater this week in a comedy skit.

how that music has judged them—and how pitiable and vaporous, and totally inconspicuous they appeared against the huge background of reality. For it is their interests that are the illusions, and these creations of artists that are the realities if there is any reality."

The Teachers' Training School in Music, under Johann Anderson began work last week. Twenty-five students have already enrolled and others have straggled to do so this week. A complete two years' course for supervisors of music in public schools has been arranged in which practice teaching and observation will be done in Omaha schools the majority of special music teachers in Omaha have been students of this school. A certificate is granted for the first year and a diploma on completion of both years. A number of students from other conservatories are finishing their courses with Miss Anderson. The school is affiliated with the University of Omaha, which grants credits for all classes—har-

mony, sight-singing, music appreciation, public school method and observation.

Musical Notes.
Lena Edsworth Dale, teacher of singing, has returned from a summer season of study with Percy Heaton Stephens of New York and has reopened her studio at 319 Karbach block.

Lee G. Kratz has composed a new Part Song for men's voices, recently published by the Oliver Ditson company. The title is "Smile," the words contain both humor and philosophy and the music appropriate to the text. The song is dedicated to the Valley (Neb.) High school chorus.

The reception given by Karl E. Tunberg, in the Schmoller & Mueller hall last Wednesday, a program was given by Gladys McCann Rodman, Clara Maier, Frances Jacobson and Samuel Carmel, violinist, pupil of Miss Emily Clevé. Mr. Tunberg closed the program with a group of piano numbers.

An interesting concert was given at Deane college in Crest. This was a faculty recital given by Charles V. Kettering, baritone, new director of the conservatory, and assisted by Mrs. Joan Lindsay Carlson, pianist. The chapel was well filled with an enthusiastic audience, and the artists were well received in a well selected program, according to a notice from the pen of Eleanor Hinman. Mrs. Kettering accompanied for her husband.

Fritzi Stars.

Fritzi Brunette will play opposite Charlie Jones in "Bells of San Juan," a forthcoming production, from a story by Jackson Gregory. Claude Payton and Katherine Key will be seen in the supporting cast.

Flappers Reigned Supreme Even in the Days of Nero

The general impression that flappers and vampires are modern creations is proved to be entirely unfounded in William Fox's motion picture version of "Nero," which reveals that even in that time the two types subtly invigiled the members of what used to be the stronger sex.

And then, as now, the flapper methods proved supreme in winning the affection of mere man. "Nero," has proved an international success and its long run on Broadway is being duplicated throughout the other parts of the world. It was staged in the actual locations, where were held the debaucheries and extravaganzas of the tyrannical ruler of the Roman empire which have since shocked the civilized peoples throughout the world.

How Does a Star Spend Time When Not at Studio?

Do they dine and wine and entertain till the wee sma' hours, these picture stars of the flimsy firmament? Not if they possess even the rudiments of common sense. None knows better than the stars themselves that it don't do.

They can't do the case of the female luminaries of the silver sheet whose insouciance keep that youthfulness which is so all important to their work; they can't retain the energy and ability to work hard, which is necessary.

An entirely wrong impression has been created about the off-screen life of the stars by two things, press agents say; the fact that many people are prone to judge the player by the characters they play—it is hard to dissociate the real man from the spurious.

The other reason is the vast amount of gossip and untruthful publicity which gets into print about every person in the limelight, the publicity hounds continue.

Take for example, Gloria Swanson, than whom there are few better known luminaries of the silver sheet. Here's her average day and evening gets up at 7:30; dress, breakfast, perhaps take a short ride on horse back and then hasten to the studio to start work by 9 or 9:30. Work till noon. Take a hurried lunch in the dressing room, or possibly, if there's time at a nearby restaurant. Back to the studio. Work until 4 or 5—sometimes till 6. If there is no night work at the studio, go home, bathe and perhaps have a friend, possibly her mother, as a guest for dinner. Talk over books or plays, play the phonograph for a while and by 9 or 10 the company goes home. Then, possibly, an osteopathic treatment for tired muscles and then bed—seldom later than 11, often by 10. Next day the same thing over again—day in and day out.

A Jaunt to Europe.

Ah, says the wise one, how about the time between pictures?

In Miss Swanson's case—a trip to Europe, a trip to San Francisco, etc. And what did she do on those journeys?

In Europe she purchased some gowns for her new pictures, took in the various points of interest with a view to broadening her mind and gaining by actual visualization ideas about characters she may some day be called upon to play or places she may be supposed to appear in, in some picture.

At San Francisco she rested, visited the parks, the beaches, took auto drives so as to be in the air as much as possible. Once in a great while she might attend a dance, for after all she is a woman with a woman's love of these perfectly innocuous amusements. Gloria likes to read and she loves music. She has a phonograph, a piano which plays itself, a small but interesting library, mostly of classics and poetry—with these she spends a good deal of her limited spare time. And she is no exception to the rule—the home life of the stars is the life

that all normal, healthy, clean-minded human beings live. The few exceptions, if any, would but prove a rule that investigation would show to be a fact.

Shakespeare Wept As Romeo Got Wise to Juliette's Cry

Harry Millard, director of "My Friend the Devil," "Over the Hill," and other successes, says this happened in a middle western town, where a "ham" theatrical troupe was presenting Shakespearean repertoire. The leading man of the company suddenly became ill and the presentation of "Romeo and Juliette" was scheduled for the evening.

The manager of the show, having no one else to take the place of the leading man, after much persuasion, urged the property man to play the part.

All went well until time for the offering of the balcony scene. The ex-property man, proud of his success thus far and even more proud of the gorgeous raiment in which he had been adorned, stepped beneath the balcony and splurged.

"Romeo, Romeo; Where art thou, my balcony?" Then the curtain fell.

A Film Recipe.

Here is the recipe for a delectable screen hors d'oeuvre soon to be served to motion picture fans by Producer Joseph M. Schenck.

Two hearts full of essence of romance, running over with concentrated hate; one desert and one voice of conscience, all stirred together with Robert Hichens' mixing spoon of life until it becomes one of his greatest stories. "The Voice From the Marches."

Put this in a bowl with one Norma Talmadge, half and half superb actress and supremely beautiful woman; a spoon of gravity; a dash of high pride; one cup full of melted smiles; one cup level with heartbreak; two cups brisily for several scenes, then add one leading man of the Eugene O'Brien caliber and appearance to assure just the right flavoring of romance, the tang of salt and vinegar to be provided by Edwin Stevens' consummately fine acting.

This place of resistance of the screen will be served to the public soon.

Larry Semon Italy's Choice.

Larry Semon comedies are the most popular ones shown in Italy. Judging from the vote and award at the recent international cinematographic contest, held in connection with the Milan fair.

Hubby Directs Wifey in Romantic Love Clinch; Camera Gets Evidence



"Take her in your arms! Draw her close! Kiss her! Kiss her again! Do it like you meant it!"

Below these commands is a husband addressing a handsome young man, who is making love to the beautiful wife of the aforesaid belching husband. And the strange part of it is that for years the couple have been happily married with nary a rift in their cloud of bliss. Now an impressionable and romantic young man, with a face like a Greek god, has his arms around the other man's wife, making passionate love to her.

"Keep it! Hold that now!" shouts the husband. "Great! Kiss her again! That's right, honey, close your eyes! Make it dreamy! Don't let go! Bully!"

What a terrible way for a husband to talk! That's what you think. But hold a minute. It was the only thing for this particular husband to do at that time.

For you see the husband was R. A. Walsh, and the wife was his wife, Miriam Cooper. And all this commotion took place during the filming of "Kindred of the Dust," a forthcoming screen attraction.

Mr. Walsh directed "Kindred of the Dust" and Miss Cooper for Mrs. Walsh stars in it. The handsome leading man who makes love to the director's wife is Ralph Graves. Miss Cooper was interviewed in New York the other day on the subject of

Nine Stars Play Big Parts in "A Fool There Was"

A cast that reads like the Hollywood blue book will be seen in a forthcoming special production "A Fool There Was." The photoplay was inspired by Kipling's "The Vampire." Lewis Stone, whose work in a number of the greatest successes of the past few years has given him a place on the topmost rung of the ladder of the bright lights of filmdom, plays the most important male part in the picture. Estelle Taylor portrays the vampire; Irene Rich plays the part of the wife; Marjorie Daw portrays the role of the young and charming sister; Mahlon Hamilton plays the part of the friend; Wallace McDonald depicts the character of the "young fool"; William V. Mong is the butler; Harry Landale portrays the role of the secretary; and Muriel Dana plays the part of the fool's little girl.

Movie Graphs Direct from Studios

Three new productions have just been completed at the William Fox west coast studios. William Russell has finished work on "Mixed Faces," Tom Mix on "Blood Will Tell," and Shirley Mason on a picture, carrying the working title of "The Unexpected Wife," which probably will be changed before it is released.

We have had pictures with dogs, nearly human apes and nearly every other kind of animal playing the leading parts, but it remained for Tom Mix to make a picture with a horse as a star. It is called "Just Tony," and features Mix's famous little charger, which probably is better known than a number of regular screen stars.

Mary Carr has come to the rescue of the much maligned flapper. In an interview with an out-of-town scribe who dropped in to see her, Mrs. Carr said: "She holds her hair for comfort and health and wears short skirts because they are easy to dance, walk and run in. They are just grown-up girls who enjoy life to the utmost."

"Six Cylinder Love," one of the most successful stage plays of the current season, the screen rights for which have just been purchased by Fox, will be produced in the Fox New York studios, it is announced. "Six Cylinder Love" is a delightful farce and offers unusual opportunities for screen presentation.

THEY SHALL NOT PASS!
Not while steel muscles and Yankee shrewdness can stem the Hun tide.

MOON
FOUR DAYS - ONLY
Today - Tomorrow - Tuesday - Wednesday.

ZANE GREY'S
"THE FIGHTING AMERICAN"
adapted from his story "GOLDEN DREAMS"
Not a war story

It was beast against beast in the quiet courtyard of the Spanish inn. From a high window a frightened girl watched the death struggle. She thanked God that this black hearted scoundrel was learning now the terror of a beast's caress just as she scarcely an hour before had known the irony of his bestial arms about her.

The Wonder Dog
"STRONGHEART"

Half wolf, half dog—with steel-trap jaws and fire eyes—a killer when the wolf call echoes in his ears—a beast of unmeasured devotion when his animal heart, charged with inborn hate of men, knows the first touch of human kindness bestowed by a girl.

SUN
THERE'S A PLACE FOR YOU IN THE SUN

presents this week, ending Saturday, "Strongheart," in a picturization of Hal G. Evarts' Saturday Evening Post story, "The Cross Pull"—

"THE SILENT CALL"
With an All-Star Cast, Including

Kathryn McGuire
(Who is Appearing in Person With Ben Turpin at World Theatre This Week)

NO ADVANCE IN SUN PRICES
DAILY MATS. 25c Children 10c Evg's. 35c

100 EMPRESS
11:00 to 11:00 Continuous Shows in Rotation
4 SHOWS DAILY
Vaudeville at 1:40, 4, 6:40 and 9
Feature Picture at 12, 2:30, 5, 7:30 and 10

Sutton's Empress Orchestra
1 Playing
Are You Playing Fair?

Greenwald, Anderson
2 Present
Bobby Jackson & Co. in "ECCENTRICITIES"

The Stanleys
3 Featuring
"The Topsy-Turvy Man"

Villani & Villani
4 "Trading Grand Opera for Sweet Melodies"

Cleveland & Dowry
5 in
"Are You Next?"

VIOLA DANA
6 in
"They Like 'Em Rough"
An Amazing Miss in an Amazing Marriage

HAROLD LLOYD
7 in
"Just Neighbors"

Mutt & Jeff
8 in
"Court Plastered"

Pathe Weekly Review
9

Miss Jane Davis
10 at the Hope-Jones Organ