

MUSIC

By HENRIETTA M. REES.

Can you tame wild musicians? I wonder. I've been thinking about it a long time, and I confess I don't know. Perhaps, if they are young enough, when they are caught and corralled, and the tamer is strong and patient enough. But sometimes the tamer himself is a wild animal, and one certainly can not expect a wild teacher to develop tamed pupils. That doesn't mean that a musician can't be spirited either. But a lot of them are just plain wild. Facility is all right and a commendable quality, but when pianists tear up and down the keys, and knock the spots out of the treble, here and there, and smash the bass out of tune, and vocalists whoop up waltz songs, or Verdi arias, and violinists saw the air with nothing less than one of the most brilliant concertos written, I wonder.

Sometimes the runs are scintillating and brilliant, clear and purling, under the pianist's fingers, sometimes the trills and flourishes of the vocalists are slick as one would wish, sometimes the variations of the violin are actually in tune, and dashed off with a velocity that is amazing. Sometimes we have seen wild horses hold up their heads and gallop across the field with a style not equaled in the finest races. And those are the very ones, people would like to tame. For the horse who can run like the wind without getting on, would be a wonder if he could be taught to keep the road, and when not to break his gait and all the rest of it.

But if he throws every tamer, and won't stop running long enough to find out where he is running to and what he is running for, I don't suppose even a horse could be tamed.

And wild musicians are a great deal worse than wild horses. How they trample one's sensibilities at times! The nerve of them! They dare to take liberties that a great tamer would not even consider. Not that the tamer the great is allowed to change the tempo at will, playing the easy parts fast and the hard parts slower, skipping a third or fourth beat occasionally, and throwing the would be sympathetic listener all out of time and rhythmic swing. He has heard clear runs turn to ashes ere they have a chance to prosper.

He is upset. He is affronted first in one ear and then in the other, and then in both. The composer deserves a little consideration. If he wrote four quarter notes to the measure and indications as to tempo, subconsciously argues the listener, he should be granted the courtesy of having these little items noted. All of the big artists give it to him. But the wild ones, heavens! Either they didn't have time or their wild teachers didn't have time to make them stop and bother with such minor details.

They are the kind who put the sick in music. They seem to play everywhere, on boats, in movies, vaudeville and sometimes in the concert hall.

You hate them, almost as much as you hate those who had no inspiration in the first place. And yet, after all, you have a sort of sneaking sympathy for the wild ones, even if you would like to take them out in the back alley and chuck their heads against the wall. They are so ambitious, and they want to go so fast, and to do everything at once. And some of them are so talented, too! But like the wild horse, they don't seem to know where they are running to, or what they are running for. If they knew that facility wasn't much, and that any dub can get it if he goes in for it, that music isn't worth notes, and that which has gone before, and brings it to a satisfactory ending; if they knew that all of these things to a greater or less extent were found in every piece of well-written music from the simplest to the most complex, what would they do about it? Would they still go on trying to hold a high tone longer than anybody else, or entering piano contests where the winner shows the greatest endurance by playing 24 hours at a stretch; would they still saw the air wildly in tonic callisthenics, and rip the most brilliant num-

Metropolitan Prima Donna Sings for Tuesday Musical



bers of musical literature up the back? Would they still give us just facility and power? They probably would.

Musical Notes.

Nettie S. Witt will present Josephine Maeh, Miriam Wells and Alice Reader in a piano recital on Friday evening, January 26, 8:15, at the Schmoller & Mueller auditorium.

The Scottish Rite Woman's club, Mrs. W. H. Sleeper, jr., chairman, presents the Omaha Woman's club chorus in a musical program for the Scottish Rite, January 26, Mrs. Madge West Stuphen will play several violin numbers, Mrs. Florence Long Arnoldi will sing, Mrs. Cain will sing a group and a vocal trio will be given by Bertha Coffey Assman, Mrs. Gilbert Brown and Mrs. Fred Towel. Mrs. Stuphen will play violin obligatos, and Mrs. Willis Redfield, Mrs. Ernest Kopecky, Mrs. G. E. McMonies and Grace Dennison Schaefer will accompany. Mrs. W. H. Sleeper will give a musical recitation, "Robert of Sicily" by Longfellow, music by John J. Wootton, R. C. M.

The Tuesday Musical club will present Edith Mason, soprano, in recital at the Brandeis theater next Wednesday evening, January 24, at 8:15 o'clock. Miss Mason is said to be a singer of the highest rank—a sincere and expressive artist. Her program follows:

"Batti-batti" from Don Giovanni.
"Have You Seen a White Lily Grow?"
"The White Lily" from Barbiere.
"Caro Nome" from Rigoletto.
"Romance" from Debussy.
"Comment dis-je" from Richard Wagner.
"No, John No" from Old English.
"Air from Singsurothokha".
"The Chorus" from Rimsky-Korsakow.
"Air from Louise".
"Charpentier".

The third of a series of Sunday afternoon concerts will be given at the Y. W. C. A. on Sunday at 4 o'clock. The public is most cordially invited to these concerts, for which there is no charge. Miss Virginia Mulholland of Council Bluffs, a harpist, will share the program with the Y. M. C. A. quartet. You will enjoy this hour of music.

Mischa Elman will be presented by the ladies of the First Central Congregational church February 20.

The tenth sacred concert of liturgical music will be given at St. Cecilia cathedral Sunday, January 21, at 4 p. m. The gallery choir, the sanctuary choir and the cathedral girls' song club will take part in the following program:

"Ave Verum"..... Bowen
"Angelus ad Pastorem"..... Wecklein
"Noel of the Bressan Waites"..... Carle
"The Virgin Stills the Crying"..... Barby
"Jesus, Thou Art All Flame and Fire".....
"The Shepherds"..... Nicholas Sabody
"In Dulci Jubilo"..... De Pearsall
"Dixi Dominus"..... Leonardo Leo
"Improvisations on Themes".....
"The Chorus".....
"Rev. Clement Naecke Organ."
"Kyrie Pons Bonifacii"..... Greogorian
"Adagio from World" Symphony.....Dvorak Organ.

"Lightnin'" Record Run on Broadway Surpasses All Others

Memories of a more sedate Broadway, when the horse-drawn hansom brought beaver-hatted beaux and hoop-skirted belles to Daly's, Wallack's and other playhouses of those tranquil days, are stirred by John Golden's claim that "Lightnin'" the comedy classic to be presented at the Brandeis theater starting Sunday night, January 23, holds the long run record of the Great White Way.

It was the Charles K. Hoyt farce, "A Trip to Chinatown," that headed the list when "Lightnin'" flashed upon Broadway as an overnight hit. Its record of 657 performances has stood for many years, but when the Winchell Smith-Frank Bacon comedy left the Gayety theater it had almost doubled that total with 1,291 performances. "Lightnin'" ran for three years and only the actors' strike in the autumn of 1919 disturbed its continuity.

The following list, showing the longest Broadway runs, reveals that several of the old favorites have been surpassed by successes produced during the past few years:

- "Lightnin'".....1,291
- "The Hat".....867
- "The First Year".....725
- "The Gold Diggers".....725
- "A Trip to Chinatown".....657
- "Peg o' My Heart".....604
- "Adonis".....603
- "East is West".....588
- "The Blue Bird".....548
- "The Boomerang".....522
- "Hazel Kirks".....486
- "The Black Crook".....482
- "Turn to the Right".....482
- "Three Wives Good".....446
- "The Fortune Hunter".....446
- "Thank U".....369
- "The Old Homestead".....352

When Frank Bacon's "Lightnin'" company left the Gayety theater for Chicago another company played the theaters of the "subway circuit," staying 10 weeks in Brooklyn and four weeks in Harlem and the Bronx. With these performances added to its Broadway total, "Lightnin'" has been presented 1,389 times in greater New York in the past four years.

In Chicago, where Frank Bacon's death hastened the end of "Lightnin'" run at the Blackstone theater, it registered 691 performances in 16 months. Only one other play, "The Man in the Moon," managed to remain in Chicago for a year, the mystery play having just nased out the 12 months' period.

Clarinet Jazz King to Give Concert Here

Ted Lewis and his famous orchestra will play for their admirers in the Schmoller & Mueller auditorium next Friday afternoon.

Ted is known from coast to coast for his adept fingering of the saxophones and his frolics on the clarinet. Phonograph records made by the orchestra which he leads number many hundreds in Omaha homes.

"Knowing that hundreds of Omahans would like to hear Ted Lewis and his orchestra play," said G. C. May, treasurer of Schmoller & Mueller, "we have made arrangements with Mr. Lewis for a public concert while he is here with the Greenwich Village Follies which appear at the Brandeis theater the last three days this week. He and his orchestra will play for an hour in our building at 230 next Friday afternoon."

Mr. Lewis will be prepared to sign phonograph records of the music made by his orchestra for Omaha friends. Mr. May said, and demands for these autographed records already are being made.

Space in the concert room at Schmoller & Mueller is limited, so those who wish to attend the Ted Lewis concert should call at the store for tickets, Mr. May stated.

No "War" in Boudoir?

By A Man.

"... Ever-changing fashion is a medley of... female competition and sex excitement," says Abraham Meyerson, M. D., in his book on "The Foundation of Personality."

A photoplay would must add the dramatic value of dress to Mr. Meyerson's medley.

But for that peignoir or what-dye-call-em with its fripples and kick-shaws there might have been less war in the boudoir scene in "The Eternal Flame."

Without Constance Talmadge's embroidered pajamas East could not have been West.

Without that stunning nurse's uniform worn by Florence Vidor in "Skin Deep" we don't see how Milton Sills' face value could convincingly have improved.

And without his intriguing turban, can you imagine "Omar"?

Colleen Moore's Wardrobe Veritable Fashion Hint



Wistfully Colleen Moore smiles from beneath the broad brim of the afternoon hat which she is wearing with the subtle wrap which is one of her new winter creations. A French blue felt, this chic hat has a brim of lace straw and a garland of ostrich plumes about the crown. A single orchid of purple velvet fastens the delicate fronds of plume at the front.

Miss Moore is noted in Hollywood for wearing her clothes well. She is alluded to in the little gossip on screen styles which Dorothy Phillips writes each week.

"It is quite an intriguing pastime to note the strikingly attractive accessories with which the well dressed woman of note of originality to her evening to let," says Miss Phillips.

"Last week a ball was given at the Hotel Ambassador at which were present nearly all the big motion picture stars, and in order to make notes for my column I sat out a couple of dances, and here's what I saw:

"Constance Talmadge wore a flimsy gray dance frock and carried a fan of red duck feathers, tipped with silver and mounted upon shell sticks. Margaret Leahy, who came over from England to play an important role in "Within the Law," with Norma Talmadge, carried a very attractive fan of three flame colored ostrich plumes mounted on a real tortoise-shell, which made a dashing splash of color against a white satin evening gown."

Colleen Moore, starting in "Slippy McGee," wore a stunning headdress

Screenland Gossip

Universal has chosen a new slogan. It was suggested by an outsider who wrote in to Mr. Laemmle. The slogan is: "Universal Pictures—The pleasure is all yours."

Priscilla Dean has a narrow escape when an incipient town war broke out in the set in which she was working in "Drifting," in which she is playing Alice Brady's role, Cassie Cook of the Yellow Sea. Miss Dean was not hit, but a bullet smashed a Chinese teapot on the table in front of her. Ted Browning ordered work suspended for the day. Universal City police force is still trying to find out who started the war.

All the excitement in motion pictures is not reserved for the actors and actresses. Gilbert Fones, property man for Paramount, found life very hectic for two months while encamped in Utah with the wants of a company of 3,000 persons to satisfy. And his difficulties were further complicated by the fact that he had to conduct most of his conversations with Indians by means of the sign language. When the white members of the company making "The Covered Wagon" discovered that the squaws were praying for victory for the Indians just before the big attack on the wagon train began, they became nervous. Some of them were afraid that if the squaws were so earnest about it the excited braves might slip some real ammunition into their guns.

Construct Garden of the Riviera in Film Studio

Vieling in its remarkable beauty with one of the most gorgeous spots on the Cote d'Azur after which it was fashioned, is a scene in the forthcoming picture, "The Enemies of Women," from the famous story by Vincente Blasco Ibanez.

This scene, designed by Joseph Urban, the celebrated scenic artist, is a replica of the magnificent gardens of the Villa Maryland, Cap Ferret, near Nice, said to be the most beautiful villa on the Cote d'Azur. The whole floor of the gigantic studio was converted into a garden. Huge palm trees and grape arbors cause it to strikingly resemble the original. At one side is an artificial lake, six feet deep. It is in this scene that Prince Lubimoff, played by Lionel Barrymore, who is featured in the production, decides to dissipate the remnants of his once great fortune on a party, the extravagance of which makes his previous efforts as a host seem tame. When the party grows wildest scores of beautiful women in evening clothes are tumbled into the lake for the entertainment of the host.

Human Polar Bears from Coney Island Help Make Movie

The courage to jump into the icy waters of the Hudson River one cold day during the past week was the qualification that won three members of the Polar Bear Club of Coney Island an opportunity to appear with Marion Davies in her next production, "Little Old New York."

One of the big scenes shows a replica of Robert Fulton's first steamship, the Clermont, as it rides up the Hudson. In this scene a summer atmosphere is maintained in accordance with the story. In one part of the scene three of the characters jump overboard and frolic in the waters of the Hudson.

Before this scene could be filmed it was necessary to find three actors who had little fear of an ice cold ducking. They were eventually found amongst the ranks of the Coney Island Polar Bears who take a dip every day during the winter. Eddie Neely, Walter Pine and Joseph Donomo are the three Polar Bears who are now appearing in the picture. When the scene was "shot," they showed no hesitation about diving into the icy waters, the while other members of the company had difficulty in keeping their teeth from chattering.

Local Theater Announces Program

A number of interesting pictures are to be shown at the Sun theater within the next two months, many of them Metro releases. The first of the series will be presented next week—"Quincy Adams Sawyer," with a cast which includes Blanche Sweet, Barbara La Marr, Lon Chaney and John Bowers.

Following this feature will be Laurette Taylor in photoplay version of her stage success, "Peg o' My Heart." The play has been performed in theaters of the world more than 15,000 times, and although this is the first screen appearance of Miss Taylor, the eastern critics declare her "the brunette, Mary Pickford."

Soon after comes Rex Ingram's production "Trifling Women," featuring Barbara La Marr, Lewis Stone and Ramon Novarro, who has made his greatest success in "The Prisoner of Zenda."

Mae Murray in "Jazz Mania," Rex Ingram's "Passion Vine," and Burning Timber, from Harold Titus's novel, "Timber," concludes the Metro production.

"The Flirt," a Booth Tarkington story, will be shown for a two weeks' engagement the early part of April. It is a Universal picture, and is now having a very successful run in New York City.

The next Tony Sarg's almanac, "The Terrible Tree," tells the imaginary experiences of Baron Bragg with an enchanted tree.

Preparations are under way for the production of "The Exciters" in which Bobo Daniels will have one of the principal roles.

Jackie Must Be "There" for Charlie's Wedding Ceremony

Jackie Coogan is in a dilemma. He wants to visit England, as his parents have planned to make the trip after "Toby Tyler" is finished. But he doesn't want to miss being at the wedding of his friend and discoverer, Charlie Chaplin, if the comedian decides absolutely and positively to get married as the rumors have given Jackie to understand. And Jackie knows Pola Negri too.

When the whole world began talking about the engagement of Chaplin and Pola, Jackie said to Charlie one day:

"Going to get married?"

"Don't know," replied Charlie.

"What do you think about it?"

"Don't know," but say if you do I want to be there."

"Jackie if I get married you will be there. That's a promise—You'll be a page."

"A page?" quizzed Jackie, full of mystery.

"Yes a whole page."

Now Jackie is wondering if he can take a chance and go to England because he's set on going at any wedding—off the stage—in which his friend Charlie has one of the two star roles.

At least one member of the Arapahoe Indian tribe in Wyoming was overjoyed on Christmas. She was Mrs. Broken Horn, wife of the chief. Lois Wilson met Mrs. Broken Horn on location while making "The Covered Wagon," and was so well treated by her that she sent her a bolt of bright red cloth for Christmas.

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