What is Going on in the Stage World Briefly Told

not responsible for a remark grouph that floated to the surface during the week. Mr.

Helasco was supposed to be speaking in defense of "The Easiest Way," which play has been subjected to some vigorous verbal. castigation because of its thome and its treatment. In the course of his remarks, he is quoted as having said that "for every six girls who are allured by 'the easiest way,' six others can be found who bravely toll and mengerly exist on a crust and sleep in a candle-lighted back room." This is paying a mighty poor tribute to the womanhood of America, "The easiest way" does allure many a girl to her destruction. It has but one end, but the poor girl does not see that when she starts. But for every girl who goes wrong, thousands cling to the right. In every walk of life these girls fight their way, earn their bread and hold up their heads, because they are honest. They shun "the easiest because of the pride that a good woman feels in being good. This is as true of the theatrical profession as of any other. The women of the stage do not differ greatly from the women who engage at breadwinners in any other line of work To them it is work, and they know that success in it means toll. Little is heard of the lives of the thousands who face privation and stick to the straight road while the world hears all about the onwho does not. And, it may not be out of place here to mention the fact that the Mrs. Stirling, who was divorced during th week by a Scotch court, after a trial that is remarkable even in these days for its salacious features, is not "un American actrees," he she was described in the cabled accounts of the court's decision. She was "a naow girl," which avocation

PLAYER TELLS OF PLAYWRIGHT David Warfield Speaks of David Belasee and His Work.

has little or nothing to do with the pro-

the muste master writes in th Green Block Album of the man who made "The Marie Master." "No one knows better than David Belasco that what the fates held for a man must be wrested from him. and so man ever worked harder for his heart's dealer than he. That he loves his labor, has, of course, rendered it less arduous, but ratient toil has been his portion always, and will be, I have no doubt, until the end. Day and night are one to himtime to be utilized, to be bent to his will, to serve as a slave in the creation of have known him to work day after day without leaving his studio, begruding the from the tray that is brought to him.

musical profession to the public.

trying to get a line on the musical world self-denying renunciatory process for? Was

and on the murical profession, drawn from the ultimate goal Satisfaction for Self?

is of literature and of the drama.

some friends made in ascending a moun-

tain. Two of the party were athletes and

Then the gentleman left the application

One thought was given clearly and dis-

tinctly by the speaker, and that thought

was along this line: "Musicians live on the

heights so much that it discourages those

who might wish to climb. They present the

the difference between where they are ex-

pected to be and where they know they

really are, the distance is discouraging, and

sigh of despondency od desist from the

Really, as this study of the relation of the

difficult problem after another, and not

the simplest one to answer is the one that

"Is music really an art which should

developed with the idea of being useful

in ministry? Or, is music an art which

should be developed only for the devotees

Certainly, as this gentleman of whom

there for the average person, in the aver-

ago best recital of the average best

musician? Your great singers sing great

programs of great arias, from great operas;

treme masterpieces by men who wrote

and one hears heavy overture, after heavy

what it means, or whether it means any-

overture, and you don't know a thing about of the Oratorio composers.

It seems to be a question,

What do you think about it?

in the party.

perilous climb."

lust week:

of interpreting the parable.

for his consideration; no project too great for eager, practical consideration.

"While engaged upon the composition of him but that play. A relay of stenngraphers are frequently employed in taking his swift dictation. He does not write dialogue, he talks it. Only in this way, can be obtain any idea of aural accuracy, the sound of talk. As a play nears the night of production I have known him after a series of rehearsals covering eighteen hours, to go on testing various effects in lighting the long night through.

"The day preceding the first night he sever leaves the theater. A hasty supper is eaten on the stage, and after the last curtain has fallen, and the crowds have gone, there, in the deserted theater, he will sit, peopling the vacant stage with creatures of his own wondrous fancy until dawn streaks the eastern sky and in the streets rise the shrill cries of the newsboys. It is for them he has waited-dreamed and

"What will the papers say of the work he has done? For what they say, means more to him. I believe, than to any other man in his profession, Sometimes they hurt him-the papers-but more often they cheer bim, and always he is eager for the apt suggestions, the constructive criticism that will help in making more perfect the dramatic wares he next may offer. Not that he is prone to act upon every suggestion that may be given him, for he is the master cides a thing is right nothing less than diof his own mind, and once that mind devine objection would suffice to change it Yet the critics may never know in what de gree they have assisted David Belasco in the work he has made him own." COMING TO THE OMARA THEATERS

Attractions Announced for the Week at the Local Playhouses.

Max Figman, who has made so many friends in Omaha during the last two seasons by his admirable performance of "The Man on the Box," returns to the Boyd, Wednesday matinee, in his new comedy "The Substitute," by Beulah M. Dix and Evelyn G. Sutherland, authors of "The Road to Yesterday." The play recounts the experiences of James Smith, an up-to-date young lawyer, who substitutes for his prospective brother-in-law in the pulpit of a country church in New England. While masquerading as the parson he discovers a neat conspiracy against an aged minister, that upon which he has set his heart. I with whose daughter he has fallen madly in love. The first act occurs in the law offices of Vandergrift & Smith at New minutes necessary to snatch a bite of food York. The second occurs in the sitting room of the parsonage at West Appleford, Many are the occasions, when, completely Conn. The third act takes place in the

know that David Belusco is his head pillowed on his arms flung out transpires in the court room at Waterboro. across his desk. He works always at the Mr. Figman will be supported by a thorput into his mouth by a para- top of his bent. No minutiae is too small oughly capable company including Measrs bert Charles, Harry Lavian, Ernest Mack, a play, there is nothing in the world to Ray Raceford, Jack Perry, Fred Allen

age," in which Florence Roberts and a re-

markable supporting cast will appear at the Boyd for three nights and a Saturday matinee, beginning Thursday, March 18. "The House of Bondage," Is by Seymour Obermer, who seems to have won, both as a dramatic literateur and craftsman, exceptional honors through this work.. Miss Roberts portrays the wife of an English peer, the latter a brilliant parliamentarian, but rather a neglectful consort. Philanthropic pursuits throw the wife frequently in the company of a great surgeon, a man who, in the kindlier calities of heart and hand, is a happy contrast to the peer The husband is stricken with a vital brain trouble, and the surgeon is called upon to operate on him. The dramatic force of this situation adroitly worked out can readily be appreciated. The wife, of course, figures principally in the climax. There are other characters of practically co-importance, and these are acted by such artists as Arthur Forrest, Thurlow Bergen, Hallet Bosworth, Harry Gibbs, Ann Warrington and Mary Bertrand.

"The Lion and the Mouse," built of such excellent material and put together in such admirable fashion by Charles Klein that it bids fair to hold its place in popular favor for several generations comes to Boyd's Sunday, Monday and Tuesday March 21. 22 and 23, with Tuesday matinee. Heading the company is Oliver Doud Byron as John Burkett Ryder, the giant of finance, who has no ambition aside from making money and who to that end does not hesitate to crush even his friends, his advertonight. Monday Tuesday, Wednesday and sary in the struggle that forms the basis of the Klein play.

The announcement of the production of Shakespeare's "A Midsummer Night's Dream," with Mendelssohn's music Boyd's theater Friday evening, Baturday afternoon and evening, March 26 and 27, under the auspices of the Association of Collegiate Alumnae or Omaha, has interested many different kinds of people, more so than almost any other theatrical affair in recent years. Ben Greet has a special following that is not of the theater; "Everyman" and the woodland productions gave him a strong hold on the interest of the serious minded. Shakespeare and Ben Greet together should suffice to draw a

large group of people is appealed to by of this prolific author and producer. There the appearance of the Russian symphony will be the regular Saturday matince. reheatra in Mendelssohn centenary year Ernest C. Warde, Sydney Price, Frank J. Will naturally swell this interest to the LATE GOSSIP FROM STAGELAND Kirke, Hugh Dillman, Stanley Wood, Rer. | maximum. Mail orders payable to Mr. E J. Monaghan can now be sent to Boyd's Little Notes and Ancedotes of Plays theater and will be filled as received. This

and Players. Ray Raceford, Jack Perry, Fred Allen and Lollta Robertson, Lillian Rhodes Wheeler, Agnes Everett and Myrtle Tannebill.

Disconnected the sepecially been appreciated by out-of-town patrons. This is the first appearance in Omaha of the Russian Symphony orchestra of New York, conducted by more discussion and won more cordial approval than "The House of Bondage" in which Florence Roberts and a re-

One Effect of Publicity



VERY much wish," remarked one of the most eminent of New York theatrical managers one day last week, "that persons who know what sums successful playwrights are now recelving for their work would take some pains to keep this knowledge to themselves." He immediately explained that this wish was not based on any idea that there was anything improper in publishing such infor-

"My complaint against printing that sort of thing," he continued, "is that It makes such a lot of useless trouple for us managers and inspires such an untold quantity of useless, futile labor on the part of scores and scores of well meaning but mistaken persons. I read in one of our theatrical papers a few weeks ago a little paragraph to the effect that Eugene Walter, author of 'The Easiest Way,' who was sleeping on a bench in Bryant park three or four years ago because he hadn't the price of a bunk in a Bowery lodging house, was now receiving in royalties somewhere between \$3,000 and \$5,000 a week. The paragraph stated that Mr. Walter had on tour three or four companies in "The Wolf" and four or five in 'Paid in Full,' not to mention the New York company now playing 'The Easlest Way,' and that the total of his royalties was made

up of receipts from these companies. "Now I am not in a position to say whether Mr. Walter is getting as much as this or not. I certainly don't begrudge it to him if he is. But I wish to heaven nobody would print things about it for the following comprehensive reasons: This paragraph has been copied in other papers and periodteals about half a million times, I suppose. Away down in Podunk or out in Medicine Bow Mrs. Bill Boggs, wife of old Bill Boggs, who runs the coring will do but she must write a play. She has never tried to write a

play. She knows nothing about the demands of that most exacting and technical of all literary pursuits (with the exception of advertisement composition), but that makes no differ-She wants to get some of that \$3,000 a week, and she starts out to

"I don't think I exaggerate the facts a particle when I say that as a result of that simple little paragraph about Walter's royalties no less than 500 perfectly useless and hopeless and footless manuscripts which their fond authors describe as plays have come into my office, and as I don't think my experience is unique among other managers, the sum total of the futile literary activity resulting from that bit of gossip is something fearful to

"The worst of it is that every one

of those manuscripts must receive some attention. Every one of them must at least be sent back. If any one of them goes astray a fearful howl is raised, even though its only conceivable use is to stop a broken pane of window glass. But as a matter of fact every such manuscript that comes into my office is turned over to my readers for examination and report. I know perfectly well that nine hundred and ninety-nine out of every one thousand minutes my readers spend on that bunch of literature will be absolutely wasted, but that doesn't help me at all. They must look 'em all over for the sake of the jewel that may be hidden in the muck heap. They don't read them all from start to finish. Of course not. You don't have to drain a keg to know that it contains beer. Sometimes a single glance at the first page is enough to show you that the person who wrote the thing doesn't know a play from a planola. But some attention they must receive, each and every one of them. And that's why I groan whenever I pick up a paper and see a story about the large sums made by successful playwrights."

ner grocery store, reads about Mr. Walter's big winnings. It looks awfully attractive to her, and noth-

his "Wedding March" and his "Spring production at the Burwood for the week starting this afternoon is a story of romance and intrigue in the court of Charles His music is heavy, lots of it. But, pray, II. The central figure, of course, is Nell do not forget that much of it is not Gwynne, the Orange firl, who becomes a heavy. There are Bach chorales which great actress and then the favorite of would appeal to the ordinary liker of music, the king. This particular version of "Nell and which today are the standard of choral Gwynne" is the dramatization made by George C. Hazelton for Henrietta Cros man, she creating a positive furore in the role. The story opens in the "green room" of Drury Lane theater, London, where Nell is the idol of the day and the acknowledged actress of the time. Charles II. sees her performance and is smitter

> Thursday and Saturday. The bill which comes to the Orpheum this week will contain many features of a popular nature. The DeHaven sextet, with Sydney C. Gibson featured, present "The Understudy," during which for some twenty minutes Mr. Gibson, with his fair assistants, frolic through various songs "Chums" will be presented and dances. by a capable company headed by Eva Taylor, who is said to possess a personality of much charm. Cheridah Simpson will be heard in songs from the numerous successes in which she has been featured. She was last seen here in "Red Feather." attractiveness of her act by playing her own accompaniment. Francin-Ollens, concertinists, xylophonist, juggler and acrobat, will offer an act which combines all of these accomplishments and which is reported to be unique. In the presentation of all this he has the assistance of an active page. The well-known monologist, Bertie Fowler, will present material which will be found new and bright. Music lovers have a treat in store for them

There will be matinees today, Tuesday,

Young and old will welcome with gratifieation the announcement that Charley will be seen at the Krug for four days. starting matinee today. The play is a funny one, filled with catchy music, songs, dances, specialties and ludicrous situations, causing one continuous laugh all through until the fall of the curtain. Mr. Pipp and the Pipp family have returned from the races, and the play opens with the song "The Races," which, with a chorus of forty girls with lovely forms and who know how to sing, present a revelation of scenic beauty. Some of the new catchy and upto-date musical numbers are "Pie." "You'll Be Sorry in the Morning." "Callie," "I Can Think of Nothing but You, Lou," "Papeta Maguire," "O'Reilly" and "The Old Oaken

Lincoln J. Carter's play, "Too Proud to Reg." will be the attraction at the Krus theater for three days, starting Thursday

a few eastern cities, but its tour will take, Elliott to go on the road to be featured in a standard play. Her reception at the hands of the Chicago papers was as warm as she had in Omaha. Forest Arden in the Examiner says, "Miss Elliott is the typical Examiner says, "Miss Elliott is the typical soulful heroine, from voice to walk and aye." The Inter-Ocean says: "The emotional role of the play is handled with good effect by Miss Elliott." The Journal says: "The company's leading woman is Miss Lorna Elliott, in whose acting one finds evidence of intelligence and good training. The part she plays this week does not make any unusual demands upon her, but one is inclined to commend her for not attemuting to make more of the part than attempting to make more of the part than

> At the end of the short play, "Gringoire," which Laurence Irving, his wife, Mabel Hackney, and three other persons gave for the first time in Boston recently, young Mr. Irving held the stage for a speech of some length. He explained his good purpose of bringing into American vaudeville such worthy effort for dramatic art as has been the constant aim of his father. His reference to Henry Irving brought out hearty ence to Henry Irving brought out hearty

> They gave away women's silk stockings at the hundredth performance of "Mary Jane's Pa" in New York last week. Which recalls a story told of the late Susan B. Anthony of dear memory. Miss Anthony was a woman of simple taste in dress, but her close friends knew of one pretty femin-ine vanity that she always held to. She had a weakness for slik stockings. Being nad a weakness for silk stockings. Being pressed for an explanation fo what most women at one time regarded as an unnecessary extravagance she laughingly exclaimed: "Oh, I just love 'em. They are an inspiration. If I have my silk stockings on when I rise to make an address I feel just like I was walking among the clouds. They help me to soar away on flights of eloquence. I wouldn't be without them."

The suffragette play, "Votes for Women," will be given in Wallack's theater. New York, next week. Mary Shaw will play the principal part. The play has been popular in London, and because of the interest in this country in that movement, it is expected to excite attention. One of the features in it is a mob scene, in which 200 or

There appears to be some doubt regarding Mrs. Brown-Potter's retirement from the stage. Last week she issued this statement: "Mrs. Brown-Potter is in good health. She has much work ahead of hein England. She does not desire to make any other statement about her affairs any other statement about her affairs any other statement about her affairs, as she does not consider them of public interest." To which her manager, William Morris, added: "I have a contract for eight weeks with Mrs. Potter. She has appeared for three weeks and I have no doubt she will complete the about the constant of t

Nat Goodwin believes he has happened called "The Master Hand," with which he says he has startled the south. 'The Master Hand' is by Carro! Fleming and was first produced in Boston more than a year ago. It was withdrawn after a short run and was on the shelf until Mr. Goodwin took it down.

"Mother, may I go out to dance
And on that limb of hickory
Hang up my shoes and stockings ere
I try to woo Terpischore?
Pil then be free to dance about
With classical agility.
And imitate the dancing of
The ladies of nobility."

"But why go barefoot, daughter mine?
And why upset propriety?"
"Because it is the latest thing
In high New York society.
I must go barefoot, mother, dear,
Like sirls in Patagonia:
Appendicitis has gone outThe fad is now pneumonia."

—New York Telegraph.

of troopers were walking into a small town over the railroad ties when the leading man aproached the manager. 'Say, gov-ernor,' he said. 'can you let me have lo cents?' What for?' inquired the manager, wrathfully. 'you're always bothering me

married, reposes in a correspondent the following wifely confidence: "If a married man is called a Benedict is a married woman called a Benedictine?" And he answers: "Not always, my dear, Sometimes

Townsend Walsh, the young literateur, who precedes Otis Skinner on his tours and is himself a Harvard man, has issued a Harvard book of the theatrical profession. He finds that John Corbin, 36, is literary ndviser of the New theater: Percy Mackave, adviser of the New theater: Percy Mackave, 38, is more or less necessary to Henry Mil-ler in a like capacity, and John Daniel Wil-liams, 53, editor of Charles Frohman's press work, Others are Julian Ellings, 62, a bright luminary of the Honey Boy mina-trels, and Harry Woodruff, '99, who is a Prince at the Princess in Chicago.

Beginning on Monday. March 1, the Messrs. Shubert established a new rule by which no tickets for any of the New York theaters under their management are to be put on sale at any of the Tyson & Co. ticket agencies in hotels or elsewhere. This step was taken by the Messrs. Shubert after having satisfactorily tried the experiment for the two weeks immediately preceding at Daly's and at the Casino. The Shubert theaters for which no seals are to be had at the agencies are: The Lyric, where "The Blue Mouse" is the offering: the Casino, where James T. Powers appears in "Havana;" Daly's, where Julia Marlowe

is to be seen in "The Goddess of Reason; the Herald Square, whore Kathryn Kidder is appearing in "A Woman of Impulse;" Maxine Elliott's, where Carlotts Nillson is playing in "This Woman and This Mana, the Majestle, where "Three Twins" are still to be found, and the West End, where the hill changes weekly. Relative to the matter of cancelling arrangements with the agencies, Mr. Lee Shubert said: "Cur purpose in refusing to deal longer with the Tyson company is to give the public a fair deal. The hotel agencies espect to get certain 'blocks' of seats with the privilege of returning the unsold tlekets at 7:20 o'clock in the evening. Therefore, people who come to the box office during the day are unable to buy seats which are at the agencies, but which may be returned later unsold. This is an obvious injustice to those who come to the box office for accommodations and for whom the rule of 'first come first served' should strictly prevail."

BOYD'S

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4 Commenc-

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3 Mat. Saturday Thurs., Mch. 18

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Toll Hanson's Lunch Room

Musicians! There is a thought, and it pregnant thought.

What shall one think about it? Well, about the first "think" is this: "Is it truo?" Must we admit that it is truo? It books as though the burden of proof lies in favor of the complainant. Our programs are heavy. (Not for you, perhaps; possibly-not for your neighbor, but for the would also laugh at a chorus of women

age person, who would like to love music. which to allow our thoughts to wander. Shall we take this path on which we hear the sentiment: "Certainly that is all true, but music must be studied to be ap- in his day. He was a composer

tution the subject under discus- progress has been slow and painful; often sion was the attitude of the the way has been lonely; often the footprints have been placed on rough ground, This man is one who deals with full many times the weary feet have been | Song. one who is possessed of executive bleeding, and the heart sching. Let those ability which is continually drawn upon who wish to understand follow in the footthrough the necessity for quick action; a steps of those who have gone before." man who is a trained thinker, and who, Shall we adopt that idea? It is glorious while not a close student of the greater it is exalted in a way, it sounds logical, it seems to be true, and yet-well, and yet, somehow it seems selfish. What was all As the mustal department of The Bee is this painful progress for? What was this

About Music, Musicians and Musical Events

were asked. One was this: "Wherein do to a Fine Art for the delectation of the we fall in getting the great public inter-Artist and the Select Few? Does it? ested in the development of music in On the other hand, let us take the path

of thought. The man answered by an illustration. He Let our friend speak: "You musicians told of an arduous climb which he and must know that to the average person who would fain be a music lover, music is like a foreign language. You who are constant the others were not. Through much exerstudents thereof, can converse with ease tion and through much patient helping of the others the entire party finally reached on the mountain tops, but here are a lot the digzy height, largely because of the of strangers in your country, who would power of endurance possessed by one man like to know your language. What are you going to do to help them understand you?" Now, musicians are not any more selfish to be thought out. There are various ways than other people. And still here is an

accusation which truly makes one sit up and do some meditation. Assuming the same illustration, does it not seem as though the point is well taken. and that the people who are prominently known in the concert and recital world, very highest peaks of their art, and those are like foreigners giving lectures on the plone; and when the inexpert public sees Forms of Construction of the language. essays on Prosody and Parsing, to people

who wish to understand the language and be shown the beauties of the foreign realm. frequently the dear people turn back with a Should music be a language which we try to interpret and explain, a language by which soul communicates with soul? Should Music, in this sense, be an Art which would be classified as a Useful Art,

people to music and of music to the people, for the people, rather than a Fine Art for opens up, it presents to the writer one the few? Let us revert a moment to that idea of

has been pressing itself to the front this this busy man about heavy music. Now there is a very prevalent notion that classic music is heavy; that heavy music is classic; that everything that a great writer did is necessarily great; that great writers and classic writers are far above the people, immeasurably distant on the heights, to which the people can scarcely

look, and certainly to which they can never we are speaking, has said: "What is These notions are wrong. All classic music is not heavy. All heavy music is not by any means classic. Every great helped upward in their musical progress. your planists play the greatest compositions maxter has written things which are far of the greatest and most difficult to under- greater than other things he has written stand of the great masters, and your great music has been written by men with great violiniats play the most elaborate and names which could not get a publisher most involved sonatas and concertos of the today under your name, or that of John

most ponderous composers; your orches- Smith, (even if he spelled it Johann tras play the most complex and most ex- Smythe). Great writers and classic writers are no things which are only open to the trained above the people at all times. They are intellect of the advanced student. Why, not always immeasurably distant. even our brass bands have caught the cue, (word or two of explanation be offered. Handel ranks as one of the very greates

> An audience, invited indiscriminately, to fill the Auditorium, would applaud the 'Hallelujah" Chorus from "The Messiah" the echo, even if they had never heard it before. The "Something" in it would reach the "Something" in the audience. We call it Soul The chorus, "For unto us," with its long runs, and its repetitions might provoke even laughter. But why? Just because that style of costuming a thought is old-fashioned. The people

Mendelssohn was another great master of the Oratorio. He was a great composer,

convergation last week with a preciated. Those who have toiled up the classic lines. But he is not immeasurably man who manages a great insti- heights, have done so at great cost; the distant from you. There are parts of the "Elijah" which would stir the average person to his very core. And you know

Bach was a great and a classic composer. composition. There are banks and gentle hills in Bach, as well as mountain peaks. Wagner was a great Master in music. Some of us think he was the great culmination of all that had gone before.

an outrice point, a few pertinent questions | Does not that narrow the idea of Music (Some do not think so.) You might not enjoy the wondrous mysie music drama of "Parsifal," but it is safe to assert that almost any audience would be able to get a great deal out of the "Good Friday" music of the vernal equinox. With a good graphic explanation the overture to "Tannhauser" or the Vorspiel (prejude) to "Lobengrin" would be

eagerly listened to by the average audience of persons, if well played. Beethoven was a great master in music. Perhaps his greatest works would be beyond the public, that is, in their entirety. But there are pages and pages of Beetho ven which would be a delight to the ordinary assembly of people who would like

to love music. In conclusion, this man of affairs, who was not too busy to talk to you through this column today, made this remark: "Tell your musical friends not to forget the Psychic bearing of music. Music, after all, is of the Soul. It should appeal more to the soul, than it does. It appeals to the physical sense, and sets feet a-tingling, but music should be more than an accompani-

ment or incentive to the tripping of feet in a fantastic dance. "It appeals to the intellect and gives much joy to those who study that phase of it; but it should be more than that. "It should not be allowed to be frozen into mountain tops of cold intellectism; the intellect should be subservient to the soul. Music must appeal to the depths of the human soul, and musicians who know the way should come and help the strugglers up the heights. They should point out the

beauties they have seen and encourage the patient toil upwards. It does no good to stand on the mountain

The people must be led upward from where they are, not from where they ought people of this community can be

It is true that we stand too often on the heights and call to the people to come up higher. Can we not devise some way whereby we

from the valley to the mountain top?

beauty of True Art? There is a golden opportunity here and people are going to embrace it. In the last week two musicians have spoken to this writer about suggestions ofthis column. They took the matter seriously and some are even now planning for a definite action on one or two points then considered

The light is breaking; it is not yet noon.

Musical Notes.

THOMAS J. KELLY.

But it will be! It will be!

Music lovers should be sure to hear the Mendelsachn music to "Midaummer Night's Dream," played by the Russian Symphony Orelestrs of New York under direction of public. Yes!)

Would also laugh at a cherus of women walking in with hoop skirts, funny old the feet of the average person, who would like to love music. Now, that leaves two roads open on which to allow our thoughts to wander.

Would also laugh at a cherus of women walking in with hoop skirts, funny old sileeve effects, side curis, and all that style of thing that belonged to our great-great-nouncements in dramatic column. Don't miss the reru opportunity to hear this beautiful music of Mendelssohn. Mr. Martin Bush announces his third organ recital to be given this afternoon at a p'clock at the First oChgregational church. He will be assisted by Mr. Fred G. Ellis.

It as far as the Pacific coast. At the Saturday evening preformance, the closing night, Shakespeare's "Romeo and Juliet" is to be given, with the incidental music by Gounod and Tschalkowsky. "Mistress Nell." the play chosen for

with her charms. She becomes his acknowledged favorite and guardian angel as well, for through her nimble wit she circumvents his enemies and proves her honesty and allegiance to the king. With the manuscript of tht play came all of the original music which Miss Crosman used in the New York production. In the role of Nell, Miss Leone will have a splendld part for the portrayal of her talents. She runs the gamut of the emo tions-from gay to lively, from lively to severe. In the first act she sings a sone and in the third act she assumes the disguise of a boy, and as such fools the entire court and the king himself. Mr. Grew will play the dashing sovereign, Charlet II. Mr. Todd will be the wily, ambitious Buckingham, and Miss Downing the Lady Portsmouth, a spy for Louis of France. Messrs. Bason, Ingraham, Clisbee, Fitch and Francis are placed to advantage, and Artists Fulton and Wolff promise some adequate settings. The company will be largely augmented for the production

top and cry to the people in the valley to Being a skilled planist, she adds to the can help them to see that there is a path in the violin playing of Signor Travato. who is considered a great find in New Can we not point out the simplicity and York musical circles. He was discovered by the composer, Sollsen, during a recent trip abroad.

fered by the "Physician" two weeks ago in Grapewin, in "The Awakening of Mr. Pipp, Bucket for Mine," and many others.

"There is a play now running in New York which is teaching a great lesson. This is Mrs. Frances Hodgson Burnett's great play "The Dawn of Tomorrow." played by Miss Eleanor Robson. I wish I could preach from the pulpit as great a lesson as that play teaches," said the Rev. Charles F. Aked in the Fifth Avenue Baptist church,

more persons are employed.

will complete the other five weeks who

Eas Goodfriend of the James K. Hackett company smuggled a story across the Canadian border last week: "A company

wrathfully, 'you're always bothering me about money.' I want to get a shaye,' replied the leading man. 'We play 'Romeo and Juliet' tonight, and I can't play Romeo with a five days beard.' 'All right,' growied the manager, 'you don't have to. We'll play "Othelle" tonight.' "Goodfriend dictated this yarn to a young English stengarabler in Toronto. As she smiled he felt it was a good one. "It's a good story, isn't it?" he observed. 'Yes, 'replied the typist, 'but he was awfully stingy."

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