

Late News Notes from Stageland

EVANG LANG has more than made good. This young woman, who came to Omaha five years ago and won her way into the hearts of the following: J. H. Woodward Stock company by her charming personality, is now holding all the first friends she made then by her stronger and better qualities as an actress. It is no special compliment to her to say she has made progress in her art; five years of constant application ought to enable her to develop extensively in the technique of the actor's profession. Miss Lang has done this, and has done more; she has studied broadly so that her range of information is more comprehensive and her grasp on the characters she undertakes is therefore firmer and her exposition more definite. The natural ability she possessed as her chief asset at the outset has been so well applied that she

Eva Lang Shows Progress Resulting from Her Increased Experience and Persistent Study -- Fritzi Scheff to Sing Yum Yum in the Great New York All-Star Revival of "The Mikado"

is now fairly entitled to be classed as a good actress. It is a pleasure to record this growth of a capable young woman, for it is in a measure a justification of what was said of her when she was bidding Omaha farewell at the close of her first season. If she continues in her habits of industrious application it seems reasonably certain that she will come to a high place in the world of the theater.

Fritzi Scheff will sign the role of Yum-

in seen in Florens Ziegfeld's "Follies of 1910" at the Jardin du Paris this summer. Later he will star in one of Mr. Ziegfeld's musical comedies.

Gertrude Hoffman, the dancer, has entered into a contract which precludes the possibility of her taking a roof garden engagement for the summer. Miss Hoffman, who now boasts of being the highest paid artist on the vaudeville stage, has been booked for forty weeks in vaudeville next season. The first sixteen weeks will be spent in New York, after which she will take the road. Therefore instead of appearing at a roof garden, Miss Hoffman decided to sail for Europe on Tuesday. She will go at once to Bavaria, where a big scenic and mechanical novelty is being built for her. She will return late in the summer after a long rest abroad.

The Coburn Players, modeled after the Ben Greet Players, will appear three times in two days upon the lawn of the White House in Washington, with the approval and consent of President Taft. The dates are June 16 and 17 and the plays to be presented are "Twelfth Night," "As You Like It," and Gilbert Murray's translation of "Elektra." In the last named Mr. Coburn will appear as Orrestes, Mrs. Coburn as Elektra and Miss Leador Duncan as the brother of the guest.

Bert Williams, the negro comedian, will

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Teachers, Pupils and Public

Closing Days of the Recital Season See Them Coming Thick--Why The Bee's Music Editor Does Not Give These Amateur Performances Special Notice in This Department--Rights of Parties Most Concerned.

THE closing days of the season are here, and some of the teachers have already departed for foreign climes, and others are packing up. Some will remain here to take care of the musical atmosphere, while the others are absent. New teachers will be arriving for next season. One vacancy at any rate in church work will be filled by an outsider. Pupils' recitals are practically over. They have been coming thick and fast in these latter days.

church by the pupils of Mr. Jean Gilbert Jones, assisted by Mrs. F. S. Welty, contralto, and Mr. J. G. Jamieson, baritone. An orchestra and pupils recital, Miss Emily Cleave, director, will be held at the Schmolzer & Mueller auditorium, 1311-1313 Farnam street, on Tuesday evening, May 31. The pupils of Miss Cleave will be assisted by Miss Edith R. Collins, soprano, pupil of Fred G. Ellis.

Another program has been received from Mr. Thomas Stubbs, director of the choir of the First Presbyterian church of Beatrice, Neb. Among other numbers are five anthems: "Sweet is Thy Mercy," "Barry," "Sanctus," "Gounod," "Benedictus," "Gounod," "The Lord's Prayer," "Cello solo," "Tranquillo," Schumann; violin solo, "Cavatina," Raffi; soprano solo, "Hail Thou My Hand," Briggs; contralto solo, "The Plains of Peace," Barnard; organ solos, "Pomp and Circumstance," "Cantata," "McFarlane," and postlude, Gullmatt.

Mr. and Mrs. August M. Borglum and

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The Bee has a defined policy, as has been stated before in this place, with regard to pupils' recitals. The Bee does not "give away" its advertising space to any one. However, to encourage the local teachers and their students, the Bee declares and announces itself very happy to give free space for the announcement, in advance, that the recital will take place, giving the names of the participants and the pieces they will play or sing, unless the program is entirely too long.

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At the Omaha Theaters

"The Alaskan" Opens at the Brandeis with a Monday Matinee--Margaret Anglin in "The Awakening of Helena Ritchie" the Feature of the Week--Jacob P. Adler Coming--"Sham" to Be the Bill at Boyd's.

A BRAND new revised edition of "The Alaskan" now made over into a genuine musical comedy, musical melange will be the attraction at the Brandeis Theater on tomorrow matinee and night and Tuesday night. "The Alaskan" comes to us now from a run of five months in Chicago. The complete Chicago production intact will be brought here by Richard F. Carroll in the part of "Washington Watta," a stranded theatrical manager, has a part exactly suited to his peculiar talent. Gus Weinburg as Prof. Knekleben is prominent amongst the funmakers, and is given ample opportunity to extract many laughs with the aid of "his laughing powder." Detmar Poppen will be welcomed as "Tommy Pola Peto," while Al Rauh will show his splendid voice to advantage as Richard Attwater; Jessie Stone as Arlee Easton, Alice Keen as Mrs. Good Better Best, Etta Lockhart as Kuko, an Eskimo child of nature, also Nellie Templeton as La La La, not forgetting Leo Kendall in the character of "Snowball," the polar bear, will all be welcomed. The large chorus of Eskimauka girls and miners is again a strong factor in this season's production.

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With a record of over one hundred nights at the Savoy Theater in New York City, and a tremendous hit at Powers Theater, Chicago, Margaret Anglin will bring "The Awakening of Helena Ritchie" to the Brandeis Theater, Thursday evening for an engagement of three nights and Saturday matinee. The engagement has a twofold interest from the fact of the star's popularity and also that it is a dramatization of Margaret Deland's widely read novel of the same name. The play is by Charlotte Thompson, a young Californian dramatist, who has already several successful plays to her credit. "The Awakening of Helena Ritchie," which perhaps is Mrs. Deland's most successful story of old Chester, uses the people thereof as the background of a drama of great intensity with Helena Ritchie, that splendid creation of her inventive genius, Dr. Lavendar, as the central figure. We must not, however, forget the little lad, David Allison, who was the unconscious and innocent means of restoring to Helena her sense of duty and who supported her better resolution.

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The fact of orchestral accompaniment itself, would have made Mr. Landsberg's recital by his pianoforte students, a program which it would be a pleasure to pass comment upon. It was certainly well worthy.

Miss Bella Robinson, so rumor says, had a pupil, Mr. Frank Moss, who gave a most interesting program, a week ago Friday night. As it was practically the last "work" rehearsal of his choir for the season, (the next few being given over to other matters than church music), it was impossible for the Bee to attend, even as an interested listener. Miss Robinson has shown much excellent work before that of this last exponent.

Then Mr. Duffield's annual program presented interesting pupils in a recital which from the ground of personal friendship alone would have been an occasion for paying a compliment to one who is an actual associate in recital work.

But friend and friend alike, must be equal before the law. There have been other recitals also which the writer would very much like to have attended, for instance, the recital of talented pupils of a local pianist, pupils who are going abroad to study. One of the most important of these fell on a rehearsal night, which prevented his attendance. He heard excellent reports, however, of these promising young proficients.

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You see, gentle reader, The Bee demands impartiality. One or all. Attend all and review them. Or else attend as a reviewer. Do as you please as an individual. It might surprise the readers of this column to know that the writer has twice this season asked to be relieved of the work and duties of the musical editorship of this column. He has been kindly but firmly told that no matter who was on The Bee, that policy concerning pupils' recitals must stand. Omaha is not a village. The Bee is willing to do its share, but it cannot afford to pay a music critic (competent enough to pass upon the music which affects the city's welfare at large) enough salary to make it worth his while to give up rehearsal, engagements, lessons, etc., to "write up" the doings of the many, many pupils of the ever-growing list of teachers of Omaha.

After all, the "pupils' recital" is purely and simply advertising. If it were anything else it would not ask nor desire public comment. The village idea of "seeing your name in the paper" does not belong to the city, nor to city growth.

The recital which is given before the friends of the pupil, so that the pupil may grow accustomed to an audience, is a most excellent thing. These should be given by every teacher, from time to time.

But teachers should not take to themselves the credit of work which had been done by others, years of it perhaps, and that is the danger of the business side of the pupils' recital gaining ascendancy.

With no apology nor explanation, the writer will report here something which he wrote a couple of years ago about pupils' recitals, in an article which was reprinted and given prominent place, too, in the Chicago Musical Leader and Concert-Goer:

"It might be an excellent idea to print on the program of a recital the names of those who spent with the teacher who gave the recital. For example, Miss Marie Lightfinger (third year); Miss Jane Merryvoe (second year); Mr. Al Legro (first year); Miss Ann Dante (second month); Miss Ada Gio (third week).

"This would be a fair and honest way to compile a pupils' recital program. Who will be the first to adopt it?"

This is no reflection on any local teacher; would that it were only a local fact; but the trouble is, that the matter is of general import, and that is why the article in question appeared in the Chicago paper aforesaid.

THOMAS J. KELLY.

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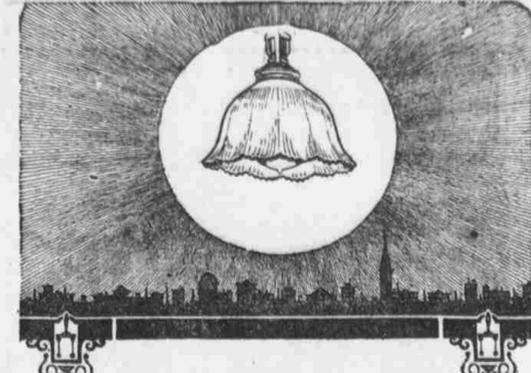
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