

MUSIC

By HENRIETTA M. REES.
A NEBRASKA chapter of the American Guild of Organists is to be one of the interesting features of musical life in the near future. Last season a number of Omaha organists met informally and decided to establish a state chapter of this worthwhile national organization, which would offer opportunities to promote efficiency in organ playing, interest in this kind of instruments and meetings for the discussion of professional topics or for musical enjoyment. The charter membership list contains the names of many of the leading organists not only of Omaha, but of other cities in the state and is: Mr. James H. Simms, Mr. Ben Stanley, Mr. Vernon C. Bennett, Mr. Martin W. Bush, Mr. Kenneth Widener, Mr. Henry W. Thornton, Mrs. Carol Marhoff Pitts, Mrs. Louise Zabriskie, Miss Eloise West, Miss Nora Neal, Miss Grace Staubaugh, Mr. Albert Sand, Miss Henrietta Rees, or Omaha; Mr. J. Frank Frysinger, Dr. J. W. Mayhew and Mr. Willard Kimball of Lincoln and Mr. Karl Haas of Seward. Further plans of the Nebraska chapter will soon be announced.

As those who are interested in music settle down more and more systematically to serious work as the cooler weather advances, planning their own periods of practicing, of listening to others and of further advancement in whatever particular branch of the art they have chosen, doesn't it seem a pity that there are so many others who would really enjoy knowing something about the language of musical sound, but who do not take a certain regular time out of their uneventful days and apply themselves to it? The fall is the ideal time to begin and even with only an hour a day, although more is desirable and a competent teacher, interesting progress may be made. The different channels of thought awakened by the study of music and the practice in some branch of it are really a relaxation to the mind. Just as the body needs physical exercise of many kinds to keep it in condition, so also does the mind. Rest is change, and change of brain exercise to an interest in music would do wonders for many a weary worker.

A neat little pamphlet, "Along Broadway," sent us from Rouse's Edison parlors, contains, besides other interesting items several short stories of national anthems. "Le Chant des Marseilles" was written during the winter of 1792, by Claude Joseph Rouget de Lisle, a French captain of artillery, who was then stationed at Strassburg. He is one of those authors whom a single work has made famous. The words and music, both by De Lisle, were written in a burst of patriotic excitement after a public dinner, and at the request of the mayor of Strassburg for the public ceremonies shortly to take place at Strassburg. "Dixie" did not have a sec-

tioned meaning until it was adopted by the fife and drum corps of the confederacy as a stirring march tune at the time of the beginning of the war. The tune of "America," which is identical with the English "God Save the King," and adopted as the national air of other countries, also received attention from several of the great composers. It was a great favorite with Weber, who introduced it into his cantata, "Camp and Siege," and into his "Jubel" overture, and twice harmonized it for four voices. With Beethoven it was equally favorite. He wrote seven variations on it for the piano, arranged it for solo and chorus, with accompaniment of piano, violin and cello, and introduced it into his "Battle" symphony. Apropos of the latter, he wrote in his journal, "I must show the English a little what a blessing they have in 'God Save the King.'"

Musical journals announce that the Metropolitan Opera company will this year present "The Robin Woman," a one-act opera by Charles Wakefield Cadman, continuing their plan of presenting some work by an American composer each year. Another announcement is a proposed plan of affiliating all of America's musicians' clubs into one national organization, both to offer social advantages to the members of the various clubs and to also have a direct dealing for the betterment and uplift of the musical profession. The musicians' clubs through this means may also help the musician to take his proper place in the civic affairs of his community and nation. The idea originated between David Bispham, vice president of the Musicians' Club of New York City, and Thomas Taylor Drill, president of the Musicians' Club of Los Angeles. Such a plan holds many possibilities, and its development will be watched with considerable interest.

Other interesting news from the Metropolitan Opera company is as follows:

Mr. Gatti lays stress on the number of native singers who have been added to the forces of the Metropolitan. Besides Mme. Fremstad, already mentioned, the soprano list has been enlarged by the names of the Americans, Florence Eaton, May Peterson, Helen Kanders, Marie Conde and Ruth Miller, Cecil Arden, an American mezzo-soprano, and Thomas Chalmers, an American baritone, who also is heard in important roles.

John McCormack, the Irish tenor, who has not been locally active in operatic circles since the days of Hammerstein, is announced to appear in some of the parts heretofore allotted to Enrico Caruso. Hipolyto Laszlo, whose singing tenor roles in Europe and South America has been sensationally reported, will also share honors with his Italian rival, Mr. Caruso.

The Dutch baritone, Josef Groenen, and the Spanish bass-baritone, Jose Mardones (formerly with the Boston company) have been signed.

Though it has been reported often, not until now does Mr. Gatti officially acknowledge the engagement of Ferré Montaux and Roberto Moranzoni as conductors. Robert Ordynski, already known in this city as an artistic stage director, will confine his activities for some months to come to the productions at the Metropolitan.

For the first time in two years Geraldine Farrar has a contract for the full season of

twenty-three weeks. Mr. Caruso will also sing here during the entire period.

Adolph Bolm, leading mime and dancer with the Diaghileff Russian ballet and more recently at the head of his own company, has been specially engaged as stage manager and ballet master for Rimsky Korsakoff's fantastic opera-pantomime, "La Coq d'Or."

The management intended presenting Puccini's latest work, "La Rondine," but doubts if it will be able to do so during the coming season because of difficulties due to the war.

The New York papers have been telling of the extraordinary success of the San Carlo Grand Opera company upon its first visit to that city; of how the Forty-fourth Street theater is entirely sold out night after night, and how on the opening evening of the company's visit there some three thousand people were turned away, unable to secure tickets. The engagement, originally planned for two weeks, and against the advisability of which all New York's wise ones counseled, has now been extended to three weeks. The artists appearing and scoring successes are Marcella Craft, American prima donna, who will be brought to Omaha with the organization; Mary Kaestner, soprano; Luisa Darclee, soprano; Stella De Mette and Marta Melis, contraltos; Messrs. Manuel Salazar, Giuseppe Agostini and Girolama Ingar, tenors; Messrs. Angelo Antola, Joseph Royer (the French artist) baritone, and two other sterling basses—Signors Pietro DeBiasi and Natale Cervi. Signor Carlo Peroni is conductor.

Musical Notes.
 Mr. D. Kenneth Widener left for New York City Wednesday evening, where he will pursue his musical studies. Mr. Widener will stop on his way to give an organ recital in the First Methodist church at South Bend, Ind. At the institute he will study organ with Gaston Dethier, theory with Goetschius and piano, deciding upon his teacher for this branch later. Mr. Widener has been organist at the Strand theater for the last several months and has held various church organ positions. Last year he made his Omaha debut in an organ recital at the First Baptist church. For many years he has been a pupil of Mr. J. H. Simms.

The J. A. Parks company of York, Neb., has recently published a well chosen collection of sacred music for mixed voices under the title of "Parks' Standard Choruses." This comprises many of the loveliest and most important choral excerpts from the great oratorios, many arranged for piano and organ accompaniment. The edition is published with English and German texts. The arrangements are made by J. A. Parks and by Gerald Grey.

Mr. Lynn Sackett, tenor, pupil of Walter B. Graham, has been engaged for Lyceum work, beginning in October. Later he will go on the Keith circuit. For a number of years Mr. Sackett has been director of Love Avenue Presbyterian choir and tenor soloist at Temple Israel.

"Polly of the Circus" Is Coming to the Strand Today
 "Polly of the Circus," an elaborate screen presentation of Margaret Mayo's great drama of circus life, is to be released by the new Goldwyn Pictures corporation. Mae Marsh is the star of this immense photo-spectacle which will be shown at the Strand theater today, Monday, Tuesday and Wednesday.
 "Polly of the Circus" tells the story of a little circus orphan (Mae Marsh),

Filmland Favorite



Virginia Pearson

Virginia Pearson, who in real life is Mrs. Sheldon Lewis, was born in Louisville, Kentucky, in 1888 and was educated there. She first appeared on the stage in stock, then for two seasons as the vampire in Robert Hilliard's "A Fool There Was," and later followed Mme Dorset in Favorsham's original production of "The Hawk."

Her first screen experience was with the Vitagraph company for a few months in 1910, then with the Famous Players company in "The Aftermath," returning to the Vitagraph company in 1915 in "The Vital Question." She then went to the Fox company, with which she has appeared in a number of photoplays, chief among which is "The War Bride's Secret," "The Bitter Truth," "The Wrath of Love," "Royal Romance," "Sister Against Sister," and will shortly be seen in her latest offering, "When False Tongues Speak." She is an adept at painting (pictures) and a graceful rider. She is five feet, seven and one-half inches tall, weighs 145 pounds, has dark brown hair and dark blue eyes. Address Fox Film Corporation, 130 West Forty-sixth street, New York City.

who has been raised by Toby, the clown (Charles Eldridge). Polly is hurt in an accident and has to remain behind while the show goes on. She is taken to the home of the minister, where her presence in the house is turned into scandal by the narrow-minded village gossip.

This leads to her going back to the circus, but the following spring the circus comes back to this little town, and through the intervention of a fight and a fire in the "Big Top," Polly and the minister find each other—and happiness.
 The most amazing of all the scenes is the burning of the main tent during the evening performance and the wild stampede of the audience.

Novel Effect Accomplished by Elevating Camera Sixty Feet

"Shooting" a scene in a motion picture from a camera stand sixty feet high was one of the thrills undergone in making "When False Tongues Speak," with Virginia Pearson starring. The novelty of this stunt was not in the height of the camera stand alone. It was the first time a bird's eye or aeroplane view was used in developing the solution of a murder mystery. The problem was in showing the audience who was the murderer, and was to picture the movements of six persons who were in or about the room at the time the crime was committed. The only view which could be devised to show all these persons in equal prominence was the bird's eye. A large library adjoining a garden was built out doors. Over this "set" was built a bridge. Holes were bored through the floor and the lenses of three cameras directed on the scene. Openings were also left for the director to shout instructions to the actors below. It was necessary to elevate the bridge up to sixty feet to give the camera wide enough range to include the entire set.

The extravagant feature of the scheme was that after all the expense of erecting the "set" and building the bridge hardly 200 feet of film was taken of the action in it. But it was a vital 200 feet, and explained the complicated action as could be done in no other way. "When False Tongues Speak" shows at the Sun theater, Thursday, Friday and Saturday.

Story of the Big East Side Told in "The Angel Factory"

Antonio Moreno, one of the most popular male stars on the screen, is to be shown at the Empress theater for the last half of the week in "The Angel Factory." The story deals with a little East Side girl whose father is a drunkard and whose mother is a slattern, and how she makes contact with the superintendent of a settlement house and develops into the kind of a woman it was intended that she should be. The picture works up to a big punch when the hero is arrested for the murder of the leader of a gang of toughs who has attacked him. Thinking she killed him, the girl confesses, but in an original manner her innocence is proved. Then, after many thrills with suspense at fever heat the truth is learned, the young man is acquitted and happiness reigns. "The Angel Factory" has some beautiful light effects and night photography and is a feature with class and punch, too.

Empress Garden to Add A Cafeteria Feature

The Empress Garden, which has made such a success of the restaurant located under the Empress theater, with its music, entertainment and excellent cuisine, is coming to the front, and doing its bit to help Uncle Sam. On Monday, September 24, a cafeteria in connection with the restaurant will be opened to help conserve the food supply. Although it is not known by the majority of patrons of this beauty spot, there is a large

unused space on the south end of the balcony that has been curtained off all summer. This space extends well under the street, and is an ideal spot for a cafeteria.

Dorothy Dalton Gives Us Another Dance Hall Angel

Dorothy Dalton, last seen in "The Flame of the Yukon," will be the central figure of "Ten Of Diamonds," a Triangle play, which will be shown at the Huse theater today and Monday.

Again she is the dance hall girl, with a sense of moral equity. She is transplanted from the lewd "joint" to a home on Fifth Avenue, where she is fashioned into a "lady." She believes her benefactor is in love with her. When he arranges her marriage with another she rebels, and reels before the wedding guests with a well-learned semblance of drunkenness. Thus the false reputation is blown aside, and she is again the common woman. But to the man who has watched her regeneration, there appear the finer traits that, without veneer of culture, are yet the attributes of the true lady, and he suddenly realizes his folly in trying to make her a weapon of revenge against the man he hates.

"Grin and Bear It" Is Rawlinson's Rule of Life

Herbert Rawlinson, starred in the coming Bluebird, "Flirting With Death," with Brownie Vernon, which shows at the Hipp theater today and Monday, is a confirmed optimist and proud of it. He declares that he is "too proud to gloom."

He had an opportunity recently to test his creed when he was confined to the hospital for several weeks with an injured leg, hurt in the staging

of a realistic struggle for a picture. "You ought to have heard the jokes about my 'tin leg,'" he went on. "If I had allowed myself to despair, I believe I should have been there yet. They told me that I couldn't work for months, but I was back again at the old stand in nine weeks. I think my mental attitude had a lot to do with it. 'Grin and bear it' is a motto invented by some one who knew what he was talking about."

Stock Yards Company Sets New Price for Hay

The Union Stock Yards company of Omaha has issued the following statement:
 "On and after September 22, 1917 the following hay and straw rates will apply at the Union Stock Yards company of Omaha to all traders and speculators and will apply on interstate shipments of live stock: Prairie hay, \$30 per ton; alfalfa, \$35 per ton, and straw, \$15 per ton."

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NOTE: We have made a big success of our Restaurant since the first of May and the same delicious food and courteous treatment will be a part of this new venture. Understand that this in no way interferes with the Restaurant and Entertainment features of the Empress Garden, but is simply an addition on our East and South Balconies.

THE MANAGEMENT