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the Morse alphabet "mechanically." H. W. Lovelace, well known railroad telegrapher, is on his way to Wyoming to answer charges of impersonating a secret service officer. Lovelace was employed in a telegraph office here when he copied a message to the local sheriff requesting his arrest. Dispatching a messenger with the telegraphic order, Lovelace was surprised an hour later to see the sheriff walking into the office to place him under arrest.

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MUSIC

By HENRIETTA M. REES. ONE of the most interesting musical experiences which has come to the musical editor in a long time, was a visit to the music section of the Nebraska State Teachers' association on Thursday afternoon. The first interesting thing which happened was 30 minutes of song by classes of children from various grades of the Omaha public schools. Then there were interesting and inspiring talks by prominent educators pertaining to music in the schools, and the most interesting of all came last, which was the demonstration of piano teaching as taught in the Lincoln public schools. This was given by the originator of the method, Miss Hazel Gertrude Kinsella, who teaches piano at the University School of Music in Lincoln.

Personally I have usually been skeptical about class schemes of music teaching, because they are so often superficial, they really take longer to achieve results than private teaching does, and because there is a difficulty in getting thorough work from the individual pupils. Sometimes, unfortunately, much is learned which must be unlearned if the pupil later goes to some good private teacher. But Miss Kinsella has practically tried out her system in the Lincoln public schools, and it has worked so successfully that although it has hardly been in practice for two years there are now over 400 pupils enrolled in the piano classes of the public schools there. Besides this, the two little girls whom Miss Kinsella brought to Omaha, who were results of 23 class lessons proved beyond a doubt the thoroughness and feasibility of her plan.

But I am getting ahead of my story. Taking things up chronologically, the demonstration of public school singing given by the Omaha public school children showed excellent results. Few people realize the value and importance of good work in public school music, or the difficulties entailed in achieving it. The songs chosen were all of excellent quality, and it was an interesting point that all of them were sung from memory. This is especially commendable when one realizes that a very small amount of time per week is given to the music in the public schools. The 30 minutes of song consisted of a group of three songs, each given by a second, fourth, sixth and eighth grade class. The little second graders were pupils of the Central school. Miss Ethel Lynn, teacher and director. They did very good work for such tiny tots. The pitch was accurate and there was a lovely quality in the sweet, childish voices. Two part songs were sung by fourth-grade pupils of Park school under Miss Bessie Waterman, teacher. In these two parts were distinctly sung, with occasional little solo parts in the alto brought out. Three part songs were given by sixth grade pupils of Webster school, under Miss Josie Maxwell. An advance in assurance and musical skill, was clearly noticeable in these older pupils.

But the musical laurels regardless Superintendent Morton spoke about what a superintendent may expect from a music supervisor, and incidentally played a remarkably broad conception of musical values for a business man, or even an educator in other than musical subjects. Usually the customary type of person not musically educated does not distinguish any difference between music as an entertainment and music as an art. He does not recognize music as an interpreter of life and an intelligent emotional expression, but merely as a tuneful tickle, or an abstruse science of sounds, and he dismisses it from his notice with a more or less contemptuous sniff accordingly. But Superintendent Morton, while he admits that he knows nothing about music, has certain definite ideas about its importance. He has convinced himself that music has a place in the curriculum, that it is a teachable subject, just as any other of the subjects now presented. In fact, he agrees with Professor Dykema that outside of the fundamentals music is the most important subject for the schools. According to his observations, there is too much of the mathematics of music usually taught in the public schools, rather than of the art of music. Too much of the do re mi, and not enough of the joy of the singing. Mr. Morton has excellent ideas and insists that results and numerous definite results should be obtained by the music supervisor. Would there were more like him, who were as keen and rational in their musical observations.

Professor Dykema directed some community singing which was done for the most part in a very nice and refined way by the audience, which did not wake up to it until he employed an old-fashioned "round" dividing the audience first into two parts, and then into four parts for the singing of it, and then gradually increasing his tempo until it was impossible to keep up. The "round" is a simple form of polyphonic music in the form of a canon, but wouldn't the average audience of community singers hate one if he told them so, they would feel that they had been inveigled unwittingly into actually enjoying something which might have classical music similarities or something. Not the music supervisors, however. The comparatively small audience of the music section meeting sang as if they would perhaps have been interested to hear it, if they didn't happen to know it, but not especially enthusiastic about it. But to come back at last to the work of Miss Kinsella. It is unfortunate that every

of the number of parts sung or proportionate difficulty of the music, went to the eighth grade pupils of Lathrop school, who presented a group of four-part songs under Miss Etta Young, teacher. This was the only group where every eye was on the teacher and the attention seemed customary and not just for the occasion. The parts were well brought out, and there was a finish of phrasing, attack and balance of parts truly remarkable in public school music. In all of the work there was a fine rhythmic feeling from the tiny ones up, a delightfully clear enunciation, and excellent intonation. There was no loud shouting, such as one might expect from exuberant youngsters, instead there was a great deal of soft tone, if the balance was in either direction, it was in favor of too little fortissimo rather than too much. Miss Juliet McCune, supervisor of the Public School of Music in Omaha, presided at the piano, and great credit is due her for the serious work which this demonstration showed to be being done in this direction in the Omaha public schools.

Miss Barr, who was formerly soprano soloist at All Saints church, is now demonstrating the Victrola and she showed how this instrument may be used in public school music to assist in the study of appreciation. Space prevents an extended review of the inspiring talks by Professor Dykema of Madison, Wis., and of Supt. W. H. Morton of Fairbury. Professor Dykema presented seven tendencies in public school music, all serving to illustrate the greater importance which will constantly be attaching to musical study through the schools. He asserted that the aim of education was to make socially efficient members of society, and he placed music next to reading and writing and the ability to compute simple problems in attaining the desired results. He predicted an ever increasing study of instruments in the schools, under competent systems, and he stressed upon the opportunity for singing for the people of the different communities, and the study of musical composition. Superintendent Morton spoke about what a superintendent may expect from a music supervisor, and incidentally played a remarkably broad conception of musical values for a business man, or even an educator in other than musical subjects. Usually the customary type of person not musically educated does not distinguish any difference between music as an entertainment and music as an art. He does not recognize music as an interpreter of life and an intelligent emotional expression, but merely as a tuneful tickle, or an abstruse science of sounds, and he dismisses it from his notice with a more or less contemptuous sniff accordingly. But Superintendent Morton, while he admits that he knows nothing about music, has certain definite ideas about its importance. He has convinced himself that music has a place in the curriculum, that it is a teachable subject, just as any other of the subjects now presented. In fact, he agrees with Professor Dykema that outside of the fundamentals music is the most important subject for the schools. According to his observations, there is too much of the mathematics of music usually taught in the public schools, rather than of the art of music. Too much of the do re mi, and not enough of the joy of the singing. Mr. Morton has excellent ideas and insists that results and numerous definite results should be obtained by the music supervisor. Would there were more like him, who were as keen and rational in their musical observations.

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Will Appear In Omaha In Joint Recital for The Tuesday Musical



Miss Sophie Braslau.

teacher of piano in Omaha might not have been present, to have heard her talk and to have seen and heard the work she did with the little girls and with the 12 children from the Omaha schools by whom she demonstrated how she conducted a class lesson. But now I have written so much of the other things and the editor tells me that cannot have space for the pictures illustrating the scheme this week, so, like the continued story in the magazine, I am going to finish the story next Sunday and explain in more detail this logical and delightful plan of teaching piano in the public schools. When a system such as Miss Kinsella can make it possible for a little girl, not a prodigy, but an ordinarily bright little girl, to read and write many kinds of notes and rhythmic measures, play several scales, know how to read base and treble notes, play and transpose little pieces into several keys, and little pieces with quite elaborate skips of notes and changes of rhythm in 23 class lessons at the cost of \$2.70, it is certainly deserving widespread interest and consideration.

The Tuesday Musical club will present Sophie Braslau, contralto, and Albert Spalding, violinist, at the Brandeis theater on Monday evening, November 17, at 8:15. Miss Braslau is noted as a singer of unusual ability. She is entering upon her career as a member of the Metropolitan Opera company and she is ever winning more honors in concert work. One of her most remarkable achievements, which stands out as one of the finest and greatest accomplishments recorded by an American singer, was to make an instantaneous success in the title role of Cadman's "Shenewis" at the Metropolitan last winter. She had but four days in which to prepare the part and to create the role, as this was the premiere of the opera. It is greatly to her credit that she succeeded so signally. She has been soloist with the Boston Symphony, the New York Symphony and many of the leading orchestras of the country.

Albert Spalding has won his place in the musical life of his country by continuous and definite achievements. He is highly spoken of by one of the leading New York critics as a "credit to himself, to his country and to his art." He is among the foremost of present day violinists and his many engagements and repeated successes speak more loudly in his favor than any words of appreciation. This will be the first time Mr. Spalding has played in Omaha. Great interest is attached to this concert by the wide reputation of the artist has won in other cities. Tickets have been mailed to members of the club, which may be exchanged for reserved seats at the box office of the theater on Monday, November 10. Active members may take seats on the lower floor, the first two rows in the balcony, and in both upper and lower boxes. Those holding gallery memberships need make no exchange, their season tickets admitting them.

Musical Notes. The first organ recital of the season to be given by Mrs. E. R. Zabriskie, at the First Presbyterian church, at the place this afternoon at 4 o'clock. She will be assisted by Miss Lyella Anderson, violinist, and Mrs. Louise Jansen-Wylie, soprano. The program will have many popular numbers, and will include the attractive Bach Toccata and Fugue in D minor, Zabriskie's recital is sponsored by the Nebraska chapter of the American Guild of Organists, and admission is free, although an offering is always taken.

The Chamber of Commerce will hereafter finance the Sioux City symphony orchestra. That is the Sioux City Chamber of Commerce, of course. The Kreisler-Jacobi operetta recently produced in New York City met with the greatest success.

Invents Device for Taking Movie Films In Natural Colors London, Nov. 8.—Colored movies soon will be produced and put on the market by the British at a cost of not more than 5 cents for 1,000 feet of film above the ordinary flicker. R. A. Rogers of Brighton is the inventor of the new color device, which will take movie or still life films in natural colors without the use of colored screens and by means of an ordinary camera. The patent was issued February 12, this year, numbered 420-19. Just as soon as the patent is sealed operations will begin on a large scale. The extra cost of producing cabinet photographs in color will be only one-sixth of a cent per dozen. Experts who have examined the British patent say it is the only method known of producing positive pictures in natural color on photographic paper or film from a negative.

Canteeners Working Hard and Loyal to Put City Over Top for Red Cross

Herculean Labors Only Matched by War Work, a Record Unsurpassed—Worked Night and Day Without Compensation, and Paying Their Own Way, Many of Them Not Being Independent.

In the present Red Cross roll call drive for the purpose of raising \$90,000, Omaha's quota of the \$15,000,000 that the people of the United States have been called upon to contribute, none of the workers have been more loyal than those of the canteen, say the officials. Discussing the work of the canteeners, A. C. Scott, chairman of the men's committee, said: "The 500 members of the Omaha canteen have displayed the same spirit of American loyalty and devotion to country and flag that was so apparent during the war. No task has been too great for these women to undertake and carry through to a successful finish. 500 in Omaha. In Omaha and during the war there were 500 women who entered upon canteen work, co-operating with the Red Cross, of which they were members. Their duties to a large degree consisted of meeting trains that were carrying the boys to the camps and to the front, supplying them with dainties and making them feel that life was worth living. Later on and after the boys commenced returning from Europe, wounded and broken in health, these same women met the hospital trains and during their stops in the city succored the boys and relieved their sufferings so far as they were able.

Met Every Train. The Omaha canteen companies, organized with Mrs. Luther Koutz as commandant; Mesdames E. J. Healy, George B. Prinz and Jessie Leermakers as assistants, met every train that carried soldiers. They maintained and operated stations at the depots and from these they distributed eatables, drinkables and good cheer to the soldier boys, sick and well. No weather was too bad, nor was any hour too untimely for the members of the Omaha canteen companies to respond to the call. They were always on time and always worked with smiles that brought a feeling of joy to the boys who had been called to arms. Paid Own Way. Of the Omaha canteeners many were well to do women who could afford to give their time, but a larger proportion were women who were compelled to labor in order to exist. However, regardless of this fact, they freely gave their time and without reward. Not only this. While on duty serving soldiers with meals they bought and paid for their own food, paid admission into the theaters when they had parties of soldiers who were guests of honor, and even when they took soldiers on automobile rides about the city, and paid their own transportation in the event a charge was exacted by car owners. In fact, the records of the Red Cross fail to disclose that one penny was ever paid to a canteen worker for services rendered or expenses incurred while on duty during war times or since.

Few people realize the work performed by the members of the Omaha canteen during the war. The facts, however, are disclosed by the records kept by Mrs. Prinz, assistant commandant, filed with the national organization and approved. Record of Work. Omitting the small things, the record shows that members of the Omaha canteen, during the war, served 498,721 soldiers and sailors passing through the city. They provided for shower baths for 21,229 of the boys, served 4,060 wounded and sick and cared for 298 litter cases. Automobile rides were provided for 2,400 soldiers and as an additional enticement 984 were escorted to theaters and 1,912 taken to hotels or clubs. In the way of feeding the boys, the canteen workers served 4,600 gallons of coffee and 1,578 gallons of milk. Among the soldiers on trains and at the stations they distributed 32,369 dozens of doughnuts, 91,621 dozens of sandwiches, 17,638 dozens of cookies, 2,769 dozens of eggs, 250 cases of apples and 49 cases of oranges. There was always a crying demand for cigarettes and of these the

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