

AMUSEMENTS.

The ideal theatrical weather of the last week had a tendency toward greatly increasing the attendance at both vaudeville theaters, and while by no means large, it was much better than expected at this season of the year. The Orpheum's bill was meritorious enough to be quite a magnet.

At the Trocadero the refreshment privileges, coupled with a fairly good variety bill, drew unusually large crowds. The local managers are, however, not looking for a very heavy attendance until after the opening of the exposition.

The opening of Boyd's theater by the Woodward Stock company on July 5 will add another attraction, thus giving the people three show houses to choose from, or they may go three different evenings and each time find new amusement.

For the coming week, besides the appearance of Camille D'Arville, who will, of course, be the star attraction, there are several amateur events on the boards. On Monday afternoon at the Orpheum the Sisters of Mercy will give a cantata, which will include scenes from "Mary, Queen of Scots" and "Henry VIII." On Tuesday evening an amateur performance of the "Lady of Lyons" will be given at Boyd's for the benefit of the Visiting Nurses' association. On Thursday and Friday evenings local society will present a play called "Cuba" for the benefit of the Old Ladies' and Children's home at the Boyd, June 28 and 29, will be the most important of the amateur events.

One of the principal features of the society play "Cuba" which will be given for the benefit of the Old Ladies' and Children's home at the Boyd, June 28 and 29, will be the most important of the amateur events.

The remains of Augustin Daly, the veteran theatrical manager, arrived in New York from Paris last week. They were immediately taken to Mr. Daly's late home on West 117th street. The funeral occurred on Wednesday. The services were held in St. Patrick's cathedral and were attended by hundreds of friends and acquaintances. Admission to the cathedral was by card only and great care was taken that the members of the profession should all have tickets and that all others who really might claim right of admission were secured.

The net of players managed or "discovered" by Augustin Daly, or who have come into prominence under his fostering care, or who have found his genius of assistance in the perfection of their art, is almost amazing in length. A few of the names that may be mentioned are Mrs. Scott-Siddons, Fanny Davenport, Ada Gray, Carlotta Lehmann, Adelaide Nelson, Mlle. Almes, Ada Rehan, Clara Morris, Januschek, Mme. Methus-Scheller, Agnes Eitel, Edna Gorman, Nellie Lewis, Sarah Jewett, Kate Claxton, Edith Kingdon, Mabel Jordan, Laura Joyce, Virginia Dreher, May Irwin, May Foyling, Annie Yeomans, Isabel Irving, Effie Shannon, Maxine Elliott, Virginia Earle, Mabel Gilman, Blanche Bates, Edwin Booth, Joseph Jefferson, Mr. and Mrs. Charles Mathews, James Lewis, John Drew, John Gilbert, E. L. Davenport, Charles Fisher, Walter Montgomery, William Davidge, Mr. and Mrs. Charles Walker, George L. Fox, E. A. Sothorn, Louis James, Stuart Robson, "Bob" Craig, George Holland, Oris Skinner, Arthur Bouchier, Frederick Bond, Sidney Herbert, William Courtright, Edwin Varrey, Harry Lacy, Henry E. Dixey and a great many more.

In the preface to a book by Jules Huret, Edmond Rostand, the author of "Cyrano de Bergerac," sketches the following word portrait of the famous Sarah Bernhardt: "A cab stops before the door of the theater, and a lady wrapped in a fur pelisse alights quickly; passes the crowd assembled in the caseway with a smile; runs lightly up a stair; enters a room full of flowers and well warmed; throws her satin bag containing innumerable things, and there her white satin-lined pelisse tenses off her hat, ornamented with bird's wings; rushes on to the dark stage, electrifying a shadowy crowd by her appearance; comes, goes, fills all that she touches with fever; takes her place on the guignol, teaches by gestures by intonations, rises and demands repetition; trembles with rage; sits down again, smiles, takes some tea; repeats aloud certain phrases; and by her voice moves the feelings of the old actors, who stand in the side scene.

"She returns to her room to wait for the 'decorators' with her scissors cuts up their designs and draws others; is worn out; wipes her forehead; faints; then all at once rushes to the fifth story of the theater, surprising and alarming the costumiers; hunts in the boxes for stiffs, complexion costumes, draperies, goes back to her room to teach the hairdressers; waves a wreath of flowers while giving an audience; begins to read some letters, which deeply move her; often opens her satin bag containing everything; converses with an English hairdresser; goes again on the stage to light up some decorations; makes a servant feel his place; lectures the electrician; on seeing a wardrobe man pass remembers a fault he committed the day before, and comes down upon him with her indignation; goes home to dinner and sits down overwhelmed with fatigue; but still in two hours eats by fits and starts with gray-like care; has no time to finish; dresses for the performance while the manager at the door explains numberless things; plays with frenzy; disposes of business during the entr'actes; remains in the theater after the close of the performance till 3 a. m. to decide what is to be done during the day; does not make up her mind to go home till those who surround her beg respectfully to fall asleep; enters her cab again; wraps herself in her furs, and drives with delight of last going to bed and resting; then bursts out laughing on remembering that some one is waiting to read to her a new play in five acts; reaches home, listens to the play, grows enthusiastic, weeps, accepts the work, can no longer sleep, and profits by her sleeplessness to study a part.

Coming Events.

Camille D'Arville is to be the headliner on this week's vaudeville bill at the Creighton-Orpheum and her management promises to be the most important of any at this theater during its existence in Omaha so far. Miss D'Arville will render selections from the operas of "Robin Hood," "The Magic Kiss," "The Highwayman," "Fog Whiffington" and "Marta." It is also likely that she will sing one or more of the popular ballads of the day. She will appear in the different costumes corresponding with the songs she sings.

tained a wide reputation as laugh-makers, will try to put their auditors into hysterics. Master Richard Tina is said to be a boy of remarkable ability and whether he has been heard his audiences have been demonstrative in their approval of his work. An equilibrium act will be presented by Fred and Emma Hewitts, who employ a hollow globe in their specialty. A distinct novelty is promised in the person of one Xuper and the act will indeed be novel if it is half so queer as the name. The kinetograph has been retained for a second week by special request. An entirely new set of pictures will be used that will compare very favorably with those seen last week.

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Musicians will attend Freedom, among whom Miss Grace Corbin, who has been heard in the orchestra of the Orpheum. The others will be Misses Julia Higginson, Joanne Wakefield, Ella M. Brown. The palm bearers will be Misses Laura Morse, Saida Allen, Mabel Gillespie, Anna Hunsick, Louise Harris and Mrs. C. E. Dickey.

The play will be impersonated by Misses Rosina Mandelberg, Caroline Congdon, Vivian Rector, Marcia Perkins, Carl Daniels, Irene Coad, Beatrice Coad, Helen Blitinger. The second act consists of two plays, "The Cuban Spy" and "A Conspiracy in the Hills." In the first of these Miss Grace Corbin will take the role of Carmen, the Cuban spy. Mr. Philip S. Reed will play Richard, her American lover, and her Spanish lover will be played by Captain J. Hayward. Miss Minnie Coatsworth will be given the role of Olympia. In the second, J. H. Daniels will impersonate General Maceo and Mr. Ken Buckley the younger Gomez. Lieutenant C. Page will represent the betrayer of Maceo.

In the next scene the Red Cross society working in a field hospital, with the consent of the Red Cross society, several nurses will be shown. Mrs. E. W. Lee will play Miss Clara Barton and Mr. William McCune the dying soldier. The Thurston Relief will assist in carrying out the military character of this and other scenes.

The pupils of Miss Ella Day's elocution classes will give a burlesque comedy performance on Tuesday evening in Metropolitan hall for the benefit of the family of the late Fireman Ruane. The name of the piece to be staged is "The Shakespeare Water Cure." The scene is laid at a water cure establishment, where Hamlet and Mrs. Ophelia Hamlet are staying for the former's health. Machech and Lady Machech are also there, because living is expensive and their royal treasury shows a deficit, and Mr. Bassanio, because he is in need of recreation. Mr. Romeo Mantague, having been disowned by the head of the house, is traveling with a company of players, among whom are his wife Juliet, Shylock and Portia. Shylock conceives the cheerful scheme of bribing Lady Machech to invite her husband to the murder of Bassanio, so that he may marry Portia for her money. The plan works admirably and the happy bride couple are tendered a wedding dinner by the patients. In the arrangement of the plot it will be seen that Shakespeare suffers some amendment, but the text is said to follow closely to the lines of the poet, with such original applications and interpretations as the altered situations demand.

The Trocadero vaudeville performance prepared for the week's inaugural, beginning with today's matinee, is said to be particularly attractive. Three distinct headlines on the bill certainly will command more than passing interest.

For the second time this season John C. Fox, late of Conroy & Fox, and his wife, known professionally as Katie Allen, will present their comedy, "The Flat Next Door," interspersed with new music and novelty dances. So markedly has been the success of Willard Simms since his debut in vaudeville that Manager Cole takes especial pleasure in introducing him to Omaha play-goers. Mr. Simms has for several weeks been the principal comedian with the Lillian Russell opera companies. The third distinct headline act is the comedian Tom P. Morrisey and his sweet-voiced associate, Miss Annie Rich, who come direct from the Castle-Hopkins circuit. The remainder of this vaudeville entertainment includes May Evans, an expert whistler; Sparks and Sylvan in acrobatic pastimes, and the petite comedienne, Miss Earnie Veroner.

On Tuesday afternoon the lady relatives and friends of members of the E. P. O. Elks' lodge are to be entertained at a special matinee to be given at the Trocadero by Manager Cole. The affair, which is to be held under the auspices of Omaha lodge, No. 29, promises to be quite a social event, overture being a thing of a like nature ever given in the city. The performance will be exclusively for ladies. Nearly all of the performers on this week's bill are members of the brotherhood and they will of course make an extra effort to amuse their brothers' wives, friends and relatives on this occasion.

"Jephtha's Daughter." The pupils of St. Mary's seminary, conducted by the Sisters of Mercy, will give an entertainment Monday afternoon for the benefit of the school at the Creighton-Orpheum. A cantata will be presented entitled "Jephtha's Daughter." Besides this several interesting scenes from Schiller and Shakespeare have been arranged. The sisters have spent much time and labor on the costumes that will be worn and they are said to be very beautiful.

Plays and Players. William Morris is in London. Annie Russell sailed last week from London for New York.

Belle Archer, who will star in Hoyt's "A Coquetted Woman" again next season, is visiting in Detroit.

Mascagni's father, who was a journeyman baker till his son wrote "Cavalleria Rusticana," has just died at Leghorn.

MUSIC.

The last week's article in this column was a sample of the advance sheets of the new musical dictionary. That it has been read by at least one more person than the typewriter, and the proof reader, is evidenced by the following letter:

"To the Musical Critic of The Omaha Bee: Dear Sir: Enclosed find, if you can, a check for \$10, payable to your order upon the delivery to me of your dictionary of musical terms, which will fill a long-felt want. Please define obligato in your next edition. Yours truly, B. CORNETTO."

The word "obligato," in reply to Mr. Cornetto and others, has caused much time to be spent in the diligent research of many old times. It seems to have come to us from the old Tuscan. An interesting story is told in connection with the word. An Italian count who was very rich and had become enamored of a beautiful, but low-born maid, suddenly lost his fortune, and coming to this country (which has the reputation of restoring fallen fortunes in short time) he invested the \$5 which he received from an uncle on an amount of his diamond necklace, purchasing therewith a cart and a bunch of bananas, and nobly sacrificing his dignity and swallowing his pride and with it a bottle of Scotch claret, he proceeded to peddle his stock. Not knowing the language of the American people very well, he replied to an interrogator who asked what he did: "Pedale obligato," which is said to mean "obliged to peddle" for a living. The definition is really drawn. Musicians are often obliged to do what they do not want to, therefore they use frequently the word obligato. Later the word means obliging, hence complimentary, hence an obligato, which means an instrumental improvisation or melody, complementary to a vocal solo, or an instrumental melody or phrase complementary to that of another instrument or other instruments. Organists, like banana sellers, are obliged to pedal for a living. (Note:—The success which afterwards crowned the efforts of our count encouraged his sons and uncles and cousins and nephews, and their sons and sons' sons to come to this country for the same purpose, which accounts for the popularity of the banana as an American fruit.)

The second set of definitions as promised last week is as follows: Pupils—Something which every music teacher has in his eye. Some pupils are productive of pay and others of pain. Most pupils in the western part of the United States are very bright. In six weeks they become critics, and their sons and sons' sons to come to this country for the same purpose, which accounts for the popularity of the banana as an American fruit.

Music Committees—An ecclesiastical term applied to a few men by some reason or other are given the control of the musical features of a church. No one can serve who knows anything about music, as a rule. Of course most of them think that they know more about church music than the organist and the choirmaster.

Pull—The essential, the one thing needful, when applying to a music committee for a position. Push without pull is like a wheel that only turns one way. Pull without push is an automobile.

Singer—One who attempts to sing. Occasionally one succeeds.

Timbre—This word comes to us from the French and is hard to translate exactly. It means, approximately, tone color. It has often been confused with the English word "timber." This is not correct, when applied by some critics to singing, which is reminiscent of sawing wood. Many singers are given to "barking" instead of singing, but the bark in that case does not mean the bark of a tree, hence "timber" should not be used in describing them. If a voice is wooden, call it wooden; if metallic, call it metallic. Avoid speaking of voices as silvery. It may give offense. All singers are not populists. Do not describe tones as "liquid." They should be solid. How absurd to say "Mr. Johnson sang the celebrated drinking song, 'O, How Blessed is This Wine,' in liquid tones." Charming—Possessing a charm. Not to be used of artists. Some years ago in New England one would have been burned for having charms, and now they might be frozen. "Charming" is perfectly correct when applied to gowns, pug dogs and soft stockings, but leave it to the society editor. She needs it every minute.

Rare—This word is too often used, or misused. "Miss Smith has a rare voice." Some one is sure to think that one means "underdone," hence unfinished.

Appreciated—Never use this word. It means nothing. Appreciation, if it is ever felt, is never expressed—that is, hardly ever. It is only seen at funerals, and then it is not worth much, as the person for whom it was intended is in a position at that time to do without it.

Here is an instance of what a critic might well avoid in the way of giving tribute to an artist. The phrases in parentheses are supposed to represent what an unmusical reader might think.

The clipping is from a London weekly after a recent recital in that city by the Russian pianist, Vladimir de Pachmann. "Pachmann, with the funny airs and graces, his twists and twirls and fol-de-rols and his wonderful musician's soul (What musician's soul did he have, and why take the soul of another musician instead of his own?) I have heard his mannerisms condemned, and you might think justly, if you did not listen carefully and mark the sincerity of his expression. (Yes, I have felt that way when visiting an insane asylum.) The first impulse is to laugh at their mannerisms, but when one looks at the sincerity of expression, one feels sorry for the poor unfortunate.) He is unequalled in Chopin (There must be a word left out here) and his rendition of the Schubert and Liszt numbers was indeed a treat. (What did they have?) His playing is strong and poetic and has marvelous feeling. (Is he blind, if not, why marvelous feeling?) Pachmann's audience on Saturday went mad with delighted enthusiasm (presumably because there was only one Pachmann and not two.) They were quite right. (What utter nonsense, how could people be mad, and be right. Usually when one goes mad he is not right. Here is something wrong.)

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