

AMUSEMENTS.

The appearance at Boyd's theater Wednesday afternoon of Emma Nevada, the famous cantatrice, who recently returned to her native land, brings to mind the fact that it has been more than a half century since she was last heard in Omaha and it will doubtless be that many more years before the music lovers of this city will have another opportunity of listening to her splendid voice.

Unfortunately Mrs. Nevada's manager could secure only a matinee date for her, as all the evenings of last week were filled by bookings made previous to Nevada's announcement that she would visit Omaha. This accounts, in a measure, for the limited patronage bestowed upon her concert, which, had it occurred in the evening, would doubtless have been listened to by an audience limited in size only by the capacity of the theater.

Mrs. Nevada was seen after her performance and in answer to the writer's request for an interview said: "I will give you an interview with pleasure, but it must be confined to your friends and not the press. Do not begin, like all other gentlemen of the press have done, by asking me to tell of my Seville experience, when the Spanish hosed and hooded me, just because I was an American. I was reading in one of the eastern papers recently a factious article declaring that other prima donnas were actually leading the advertising I received because of this distressing incident. Well, I can assure you that my conferees would have been quite welcome to such an advertisement. As for me it is the one unpleasant incident of my career that I most desire to forget.

"I hope you will never have such a one, my darling," said the prima donna to her young daughter Mignon, who sat beside her. "Mignon, you know is going to be a famous singer and four or five years from now you will be interviewed like I. Mignon has a grand voice," added the proud mother, as she lovingly caressed the golden curls of her bright-eyed girl.

"Tell you of what I have been doing lately leaving America? Yes, I shall be delighted to, more especially because many people seem to be under the impression that because I have not sung here in fourteen years I have been doing very little singing. Such an impression is an altogether mistaken one. I have been singing constantly—indeed, since I first appeared in Omaha, which I know was at the very beginning of my career—I have sung in everyone of the old world capitals and in every civilized country of Europe where we have opera. I have sung in England, Holland, Germany, France, Spain, Russia—everywhere. Every year I go to Italy as a sort of habit. I made my first steps in vocalism there and I love the sunny land. I have sung in Florence, at the La Scala in Milan, having given twenty-one performances of La Sonnambula. I have sung before every court head in Europe. My last appearance before royalty was at the close of the London season, when for the first time I sang before the queen of England. I sang first at the state concert and then her majesty invited me to Osborne, where I sang her private recital. Only the queen and the immediate members of her household were present. The queen gave me a beautiful decoration and asked me to write in her autograph album. She especially liked my Russian songs, and although my program was quite long her majesty asked for more. Queen Victoria is very musical and asked information regarding the composers of any songs she happened to like.

"I have sung often in a country where few singers have rarely been. I mean Scandinavia. There I met them and we formed a warm friendship. I do not know, as an impression you have formed of the man from reading his works, but I can tell you from my own personal experience that he has a very tender heart and is a most devoted and loving husband.

"Oh, yes, the crowned heads—I was wandering from them, was I not? Well, you know are in my thoughts. I am an American. No, not all the crowned heads are musical, but four or five of the rulers are particularly so. The king of Sweden is devoted to music and plays the cello exceedingly well. The queen of Italy sings, and rarely misses an important opera performance. The queen regent of Spain is also musical, and has a very pretty voice. The emperor of Germany is supposed to be more musical than any of the rulers, but I found him devoted almost entirely to military music. Now, on the contrary, the little queen of Holland positively dislikes music, and in this respect certainly does not resemble her father, who supported loyally the opera at the Hague. The old king of Portugal was quite fond of music, but his particular passion was Shakespeare; the only edition of Shakespeare they have in Portugal or rather in the Portuguese language, was his translation. King Humbert is quite indifferent. The queen of the Belgians is fond of opera, but the king has a preference for the ballet. The czar of Russia I do not think is greatly interested in music, although he likes the drama and occasionally patronizes the opera. The sovereign of Austria rarely manifests any interest, and only occasionally is interested in the opera. When before the late Spanish invasion between my country and Spain I visited the Spanish queen regent, I found her very deeply interested in the life and habits of singers. Indeed, to the embarrassment of all the others, she conversed with me almost exclusively, asking questions as to what the singer ate and drank, what she did on the day on which she was to sing and all other details regarding the lives of vocalists.

"Perhaps, Mrs. Nevada," interrupted the writer, "the public might like to know about the life of the singer, and what she is forced to do in order to keep her voice and health."

"Oh, do you think so? Well, I get up at 7:30 every morning and have a light breakfast of toast and tea. Then I take a walk, usually a long and brisk one. Then a midday breakfast of plain food, with no sweets, nothing sour, nothing sharp, a vinegar or pepper, nothing hot and nothing cold. I always refrain from ice. I rest for an hour after this, and try to sleep. After that another walk, and at 5 a dinner of the plainest food. Every singer who follows this routine is sure to keep her voice and health. On days when I sing I make it a rule not to talk. Some singers I know on the day they are to appear make it a rule to sing the entire opera through in the morning, but I never attempt a note until just before the performance when I run a few scales. I never go out to supper after a performance, and always try to be early to bed. To my regular habits I attribute the preservation of my health and voice, for certainly I have not spared myself and have taken many long and fatiguing journeys. Indeed, I may say, that no singer, if I may except perhaps Patti, has ever appeared in so many countries.

"Did I ever have an audience with the pope? Yes, and believe it is said that I enjoy the distinction of being the only artist who has ever had an audience with his holiness. My audience with him is something that I shall never forget, because he spoke so beautifully about the profession. He said that he hoped that I would be an example and a credit to my profession, and that he saw no reason why it should not be as honorable and as great as any other profession."

The annual visit of the Bostonians to Omaha is looked forward to with many pleasurable anticipations by theatergoers, for in this organization is realized all that is possible in the presentation of opera. This season the desire on the part of Omaha to hear the company is doubly heightened by the fact that the cast includes among its principals an Omaha girl, who, if the need of praise given her by the eastern press be any criterion, will one of these days be one of the country's favored light opera celebrities. The young woman in question is Grace Cameron, well known here from the fact that her beautiful voice was always in demand in the churches and social events and concerts. She has been with the Bostonians only this season, yet she has commanded the attention of critics everywhere. The Bostonians have a faculty of making lucky finds of voices. Alice Nielson, as is well known, owes her present success to this company.

Miss Cameron the conservative musical critic of the Chicago Times-Herald says: "It is surprising that Bostonians have not seen this soprano after all. Last night Miss Grace Cameron, a novice, so to speak, in this line, gave a performance which is distinct hit at the Columbia as you may see in Smith & Herbert's 'Serenade.' Miss Cameron has been singing before every court head in Europe. My last appearance before royalty was at the close of the London season, when for the first time I sang before the queen of England. I sang first at the state concert and then her majesty invited me to Osborne, where I sang her private recital. Only the queen and the immediate members of her household were present. The queen gave me a beautiful decoration and asked me to write in her autograph album. She especially liked my Russian songs, and although my program was quite long her majesty asked for more. Queen Victoria is very musical and asked information regarding the composers of any songs she happened to like."

At the time and for some time previous to her marriage Mrs. Cameron was under the tutelage of Mrs. Cotton, who is mainly responsible for the development of her magnificent voice. During the visit of the Bostonians to Omaha last season Mrs. Cameron had her voice "tried" by Messrs. Barnabee and McDonald, who at that time informed her of its excellence and she was quick to understand that she was in possession of a voice of a possibility of the very near future. The sudden determination of Miss Jessie Bartlett Davis to remain out of "The Bostonians" this season gave her the opportunity to secure a place with the organization. Her success must have been instantaneous, as it was but a short time after she joined the company that she was entrusted with the role of Yvonne in "The Serenade," a part in which Alice Nielson made her sudden burst into popularity. Saturday night Mrs. Cameron will be seen in that role. She will also be seen in a prominent role in "Robin Hood" Saturday afternoon. Mrs. Cameron's first attempt in a professional way was with a locally organized concert company, which toured the state a year or more ago and which did not meet with more than the ordinary measure of success. Her interest in opera was first kindled in the theater, where she was a person to jump to the top as she had done in so short a time in an opera organization must be able to act fairly well, as well as sing.

Miss Cameron was formerly Miss Kerr of Falls City, Neb. Some years ago she married a well-known business man of Omaha and made this city her home.

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disfranchisement after witnessing one of his performances. One does not need to be a narrow-minded Puritan to appreciate the difference between the two. Russell and Cameron are the only two stars who played a popular demand for the cantatrice as their excuse for presenting it on the stage. To that end, the cantatrice's success has always been a complete answer. Year after year he has grown older in the music world, and in the spite of surface indications to the contrary, still retains the vigor and energy of youth. To that of music and are quite as ready to recognize an artist in overalls and home-spun clothing as they are in a "Pasciavalley" as in evening dress and eyeliner aspect doing his best to show how life is lived in the modern world.

Kindliness and tender sentiment are a part of Mr. Russell and the public which has so long watched him with a warm interest and the affection of a year in its eyes can ill afford to bid him a permanent good-bye.

The attraction Boyd's theater will offer for the opening of the new year will be "The Telephone Girl," a New York Casino review on the order of "A Bachelor's" and others of the comedy reviews originated by this firm yearly.

"The Telephone Girl" is a light musical comedy with no particular plot. The music by Gustave Kirker and the dialogue from the pen of Hugo Morton. The piece will be opened this afternoon and will continue until Wednesday night, with matinees tomorrow and Wednesday. It is in two acts and numerous scenes. The opening scene is laid in the operating room of a large city telephone exchange. The plot is a comedy with the customary switchboard, at which fifteen girls are seated. In the center of the stage are the desks of the chief operators. The exaggerated burlesque of what takes place in such a place on a busy day makes the action of the piece a comedy of the most entirely of women. It is said the piece is very elaborately staged and costumed.

McIntyre and Heath, well remembered in Omaha as having formerly headed the Georgia Minstrels and conducted a troupe in the minstrel world, are to head this week's vaudeville bill at the Creighton-Orpheum. In fact the entire bill will be made up of the McIntyre & Heath traveling vaudeville combination, which includes the famous Nevada, who has just made a turn said to be remarkable for the grace that accompanies feats of strength and difficult athletic. Bicknelle, the clay molder; the Young America quartet, composed of four young men and a graceful little girl; Derenda and Breen, club comedians; and merry Nosses in a musical turn sketch entitled "Scenes in a Dressing Room," in which they will introduce numerous imitations and impersonations, and Stine and Evans, in a one-act comedy entitled "The Frisky Doctor."

There will be a special New Year's matinee tomorrow, for which all seats will be reserved.

The attractions for New Year's week at Boyd's theater will include the ever-welcome Bostonians. The excellent reputation of this splendid light opera company and the warm regard in which its principal artists are held here augurs well for its engagement. The repertoire for the present season has been arranged to afford a succession of their undertaking. The theater is crowded last Wednesday night, and it was simply delicious to hear the somewhat unusual remarks: "Very sorry, sir, there is not a seat left."

This is an object lesson to the Woman's club. Mrs. Ford has handled first-class attractions under the club auspices, and at the absurd price of 10 cents admission fee there has been no financial response. The members of the Woman's club give no refinement, culture, mental improvement and all the rest of it. Why is it that they do not push a musical entertainment of high grade?

These are enough women in Omaha, members of the club, and it is to be hoped that the great Nevada song, but her sex was woefully missing. She met with a frost, a killing frost. Where were the refined, artistic, the superior women of Omaha on that occasion? But to return to Mrs. Ford's concerns. Why is it that this association has been neglected, and why is it that the file of the Young Men's Christian association membership, in social prestige, in educational matters, in refined and cultured mentality, can make nothing but a failure out of a good musical event, while the men can pack Boyd's theater so that prominent people are glad to accept a seat in the orchestra and the women climb to dizzy heights of the gallery?

What is lacking? Organization or puffy Less theorizing and more action? Or can it be that the real taste is absent? Perish the thought!

The year 1900 is upon us. A warfare in the interests of art in Omaha should be waged. The start has been made. Who will follow? We must have an auditorium, and it can be had. Brains, supported by money, can accomplish anything. When will the foundation be laid? We must have a permanent theater, with a number of seats to have it. Who will offer the first \$5 bill toward its promotion? We must have the best musical attractions. Who will buy the first season ticket? Who will be the first to stay away from the trashy entertainment, the idiotic black-face walk-around, the delectable, the delectable, the ignoble, the deleterious, the destructive, an irritation? Let the new year come!

The following interesting sketch was written by the Bee by Minnie B. Davis of Kearney, Neb. The title she has given to it is "His Inheritance."

"One, two, three, four; one, two, three, four."

A woman sat at the piano, counting aloud, accentuating with a tap of her foot while she labored painfully through the measures of "The Telephone Girl." "One, two, three, four," she counted. "Tap, tap, tap, tap," went the awaiting foot.

The woman was young, but her face showed the sufferings of motherhood. Two young children at the piano in time to time, she tended the children and turned again to her attempts at playing. There was a certain painful accuracy about her work. The time was perfect; the marks of expression were carefully observed; staccato, legato, piano and forte were brought out with conscientious painstaking. But with all her diligence and carefulness there was a rigidity of movement which indicated to a musician that she had begun her musical education too late.

It was especially fortunate in her choice of a teacher. Her mother had had the first year of her musical training, but with all her diligence and carefulness there was a rigidity of movement which indicated to a musician that she had begun her musical education too late.

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AMUSEMENTS. MATINEE TODAY. TONIGHT 8:15. Our Grand Happy New Year's Offering, Commencing Matinee Today. EXTRA NEW YEAR'S MATINEE MONDAY, JANUARY 1ST. The Kings of Black and White. McIntyre and Heath. The Three Navaros. Derenda and Breen. 30 Star Artists. McIntyre and Heath's Comedians. The Five Merrie Nosses. MR. Chas. Stine MISS Olive Evans. "The Frisky Doctor." McWatters and Tyson. Prices Never Changed. 30 Star Artists.

A Happy New Year to All. BOYD'S 4 BIC NIGHTS ... 3 BIC MATINEES COMMENCING THIS AFTERNOON. Special Matinee New Year's Day. "Hello Central! Is this the Big Original New York Casino Beauty Show—the Same that Ran for 300 Nights in New York?" "It Certainly Is." "Then I Know What I'm Getting. Save Me a Box."

"The Telephone Girl" The Original Comedy Production with a Great Cast. Entirely Comedy, "Life's" Minstrel, Pretty Girls—a Really Great Attraction. PRICES—\$1.00, 75c, 50c, 25c. 7:00 A.M. MATINEE, 50c and 25c. NEW YEAR'S MATINEE—7:50c, 50c, 25c. WEDNESDAY MAT., 50c, 25c. BOYD'S Woodward & Burgess, Managers, Tel. 1919. Friday and Saturday, Jan. 5-6. The Famous BOSTONIANS. Friday Night—"The Smugglers of Bayadez." Saturday Matinee—"Robin Hood." Saturday Night—"The Serenade."

INDIANS ARE BECOMING SOTS. Bootleggers Continue to Invade the Omaha and Winnebago Reservations. The business of bootlegging on the Omaha and Winnebago reservations has had a decided growth during the last few weeks. It is stated that the bootleggers are overrunning the reservations and are selling liquor to the Indians.

BOILER INSPECTOR'S VERSION. Says He is Not the Whole Examining Board and Denies Discrimination in Issuing Licenses. OMAHA, Dec. 25.—To the Editor of The Bee: I clipped the following from this evening's Bee:

HAPPY NEW YEAR FOR PEEBLES. Recalling Over the Saving of an Only Son by the Amputation of a Leg. Mr. and Mrs. W. E. Peebles of Pender, accompanied by their son, Ivan C. Peebles, passed through Omaha Friday on their way home from Chicago, where they took their boy for surgical treatment four weeks ago. A malignant periosteal sarcoma on the right leg necessitated the amputation of that limb.

GOOD COFFEE. would be cheap if you had to pay \$1.00 a pound for it,—but you don't. BAKER'S PREMIUM COFFEE. is the best and no better can be secured, even though you were willing to pay ten times that amount. Put up only in specially prepared boxes, one pound in the berry. For sale by all grocers. Importers and Roasters: Minneapolis, Baker & Co., Minnesota.