

DRAMA LEAGUE ORGANIZED

Society People Form Organization to Induce Big Theatrical Attractions to Stop in Omaha.

NEAR FIVE HUNDRED MEMBERS

(Continued from Page Two.)

and Mr. Carl Jacobson, took place yesterday morning at 11 o'clock in the parsonage of the Diets Memorial church.

To Honor Bride.

A miscellaneous shower was given Thursday evening at the home of Miss Dorothy Kieve, in honor of Miss Mayme Guinane, a bride of the week.

At Seymour Lake Club.

The Seymour Lake Country Club will give the first of a series of subscription parties Friday evening, April 23, at the club house.

Measrs. and Mesdames—John Smith, H. G. Windheim, Allen Dudley, Charles I. Volmer, L. M. Lord, John Bekins, J. W. Woodrough, Frank Roberts, John Uriou, A. F. Midlan.

Omaha Girl's Musical Success.

Miss Florence Rhoades, daughter of Mr. and Mrs. H. D. Rhoades, who graduated from Barnard college with high honors last year, especially distinguishing herself as a pianist, is continuing her musical studies in New York this year.

Affairs of the Last Week.

Mrs. Frank Alvord entertained at her home Friday afternoon in honor of Mrs. Magnolia Duke of North Platte and Mrs. Kate O'Brien of Omaha, grand lady of honor and grand deputy of the order, Degree of Honor.

Mrs. Frank Kennedy entertained at dinner Friday in honor of her son, Allen, Mr. LaVerne Cutter and Mr. William Davis, who are home from the university. Those present were:

Mesdames—Erlie Oopenharve, Margaret Kennedy, Etola Kennedy, Measrs—LaVerne Cutter, Allen Kennedy, William Davis, Mr. and Mrs. Frank Kennedy.

A miscellaneous shower was given for Mrs. J. J. Pavlik at her home Friday evening. Those present were:

Mesdames—Anna Chival, Lillian Havelka, Emily Spatz, Tena Zikmund, Catherine Zikmund, Helena Lastovic, Frances Kunc, Mary Lastovic, Helen Pavlik, Regina Tauchen, Anna Pavlik, Frances Zadin, Marie Pavlik, Louise Tomus, Benette Turinek, Emma Sloger, Lydia Turinek, Emma Cicho, Measdames—P. J. Krocok, James Press, J. A. Knodol, Jack Mouch, Stella Podrousek, John Janak, M. Hrescack, Albert Pavlik, A. A. Cecha.

Patronesses for Concert.

Miss Loreta Dellone will be heard in harp concert Sunday, May 2, at the Craghton auditorium. The following women will be the patronesses: Mesdames—C. C. George, Fynn, J. F. Crofoot, Henry Cox, C. W. Hamilton, J. M. Daugherty, John T. Stewart, M. C. Williams, Ward Burgess, J. F. Coad, Jr., Charles Crowley, Ben Gallagher, E. J. Smyth, A. M. Borjum, Charles A. Nash, Douglas Weilton, A. V. Kinsler, George Jolly, Herman Kuntze, W. S. Poppiaton, Thomas J. Kelly, George B. Prins, J. Finley, F. S. Cowdell, Victor Coffman, T. P. Redmond, E. W. Dixon, J. M. Harding, Roy Byrne, Joseph Stora, J. A. Kennedy, T. C. Byrne, J. F. Coad, Measdames—Blanche Kinlar, Margaret McShane, Ruth Latenser, Jack Wallace, Mary Duffy, Mary Purdy, Adele Moore, Mary Munchhoff.

Rejourning in California.

Mr. and Mrs. L. M. Cohn, who have been at the Fontaine, left Thursday for California, to be gone three months. Mr. and Mrs. George A. Joslyn left Saturday evening for California, taking their car with them. They will be at Hollywood for some time and expect to be gone two months.

Future Affairs.

Miss Janet Hall has issued invitations for a luncheon and Brandeis theater party for Tuesday.

Personal Mention.

Mrs. N. H. Leomis plans to visit her mother in Salina, Kan., next week. Mrs. W. J. Hynes succeeds Miss Louise McPherson as vice president of the Visiting Nurse association.

With the Wayfarers.

Mrs. Robert E. Anglin left Friday evening for Ulis, N. Y. Mr. Elmer Cops and Elmer Reddek leave the first of the week for an extended western trip. They will visit the exposition and go to Honolulu before their return.

Yama Yama Club Party.

The Yama Yama club was entertained at cards Friday evening, at the home of Miss Margaret Dunham. The rooms were decorated throughout with pink and

The Mendelssohn Choir of Omaha

DIRECTOR OF THE MENDELSSOHN CHOIR OF OMAHA.



Thomas J. Kelly

ONE day in the summer of 1908 Mr. and Mrs. Thomas J. Kelly of Omaha, Neb., United States of America, were seated in the great cathedral at Worcester, England. Besides them sat Frank Damrosch. Other well known Americans of the musical world were in the audience.

The occasion was the great 'Festival of the Three Choirs,' which is held every year alternating between the cities of Worcester, Hereford and Gloucester. It takes its name from the fact that it was originally given by the three cathedral choirs of the cities named.

'Originally' is a potent word here, for this important English musical festival had its beginning long ago, while America was still an English colony, in 1774. The annual festivals grew in importance and popularity and increasing numbers of amateur singers joined with the choristers for the purpose of studying the works to be performed.

In 1838 the festivals were extended to four days' duration and this plan still holds. The programs include the great oratorios and other choral works of the great composers past and present. The cathedral of Worcester in which the festivals are held is one of the old cathedrals, the cornerstone having been laid by Bishop Wulfstan in 1084 A. D., and completed in 1210. King John, Arthur Prince of Wales (eldest son of Henry VII) and Bishop Gauden are among the distinguished persons buried in the ancient edifice.

We have left Mr. and Mrs. Kelly and Mr. Damrosch sitting in the cathedral, but as they have the splendid music of the famous choirs to entertain them the seeming neglect is quite excusable. The moss-covered walls of the ancient cathedral in the historic city, the tombs of great men and above all the melody of the choirs of that generations-old organization combined to produce an ideal atmosphere for thinking great things.

And there an idea came to Mr. Kelly. The idea was to organize in far-off Omaha a choir of the best voices and to give a festival of music every year at which the very best choral music should be produced with the assistance of an orchestra.

If Worcester with a population of some 45,000 people can do this, what can Omaha do? This reasoned Mr. Kelly and thought that Omaha's greater population would largely offset the advantage of the 114 years running start that the Worcesterites had.

He did not stand upon the order of his netting, but acted at once through the mails; and by the time he returned to Omaha, interest had leaped up to the project and Lucius Pryor of Hesper's had already booked forty members.

It was decided to call it the Mendelssohn choir after the Mendelssohn choir of Toronto, which has been recognized for years as the greatest body of singers in America, a choir which has made the critics of New York 'sit up and take notice' on its visits to the metropolis.

Work started at once and there was no lack of the raw human material with which to build up the choir. There was then and always has been a judicious weeding out process so that now the singers are all picked men and women, carefully, persistently and stringently drilled.

It is no place for shirkers or for excuse-makers. Like men of genius, the Mendelssohn choir has 'an infinite capacity

white carnations and the prizes for high scores were awarded to Miss Adella Crane and Miss Ruth McKeon. Those present were: Mesdames—Mamie Fitzwilliam, Ruth McKeon, Ellen Edquist, Margaret Dunham, Gale Gleber, Elizabeth Hall, Constance Stone, Vera Westin, Measdames—Mamie Fitzwilliam, Ruth McKeon, Ellen Edquist, Margaret Dunham, Gale Gleber, Elizabeth Hall, Constance Stone, Vera Westin, Adella Crane.

Plasterer-Hultgren Wedding.

The wedding of Miss Jennie Hultgren, daughter of Mr. and Mrs. John Hultgren, and Mr. Claude Plasterer, was celebrated Saturday evening at the Pearl Memorial church, the Rev. Mr. Dawson officiating.

The church was profusely decorated with palms, ferns and potted plants. The bride was attractive in a gown of white charmeuse, set in, on trains. Her suite well was held in place with lilies of the valley, and she carried a shower bouquet of bride's-roses.

Miss Agnes Hultgren, sister of the bride, was the maid of honor. She wore a gown of pink pussy willow taffeta, made round length, and carried an arm bouquet of Killarney roses.

The bridesmaids were Miss Maud Plasterer, a sister of the groom, and Miss Laura Pratt. Miss Plasterer wore a gown of yellow charmeuse and carried a bouquet of Mrs. Ward roses, and Miss Pratt was gowned in pale blue crepe de chine and carried an arm bouquet of American Beauties.

Little Miss Ruth Hultgren was the flower girl, and was daintily gowned in white silk. She carried a large basket of pink sweet peas.

The officiant was Dr. Frank Taylor of Arlington, Neb., and Mr. Oscar Hultgren. A wedding reception followed the ceremony at the home of the bride's parents.

After a trip west, which will include the exhibitions and other western points, Mr. and Mrs. Plasterer will be at home June 1, in Omaha.

for taking pains." From September until April weekly rehearsals are held and as the time of the festival approaches there are even more frequent rehearsals. The choir numbers about 135 voices. And the average attendance at rehearsals is about 94 per cent, a remarkable figure when sickness, absence from the city and other unavoidable circumstances common to humanity are considered. Three prime requisites are named for membership in the choir: 1. To sing music of ordinary difficulty readily at sight. 2. To attend all rehearsals faithfully. 3. To mark all instructions in the music. The last of these is very easy, but it requires assiduity and Mr. Kelly declares that in the Mendelssohn choir 'the lead pencil is mightier than the sword' or any other instrument in the hands of the members.

That is one of the reasons why attendance at all rehearsals is absolutely essential," he said. "I unhesitatingly put the lead pencil next only to their voices and their brains. They must use all three in order to be acceptable members of the choir."

For two years the newly organized singers rehearsed without giving any public concert, working with the raw material of human vocality as the potter works with his clay. And it is an infinitely more difficult task to mould its voices into harmony of sound than to mould one piece of clay into harmony of form.

The first concert of the choir was given in the new Brandeis theater, in which no concert had been given before. People still talk of the beautiful picture presented when the curtain and the lights went up at the same time. Assisting the choir at that initial appearance was the celebrated Swedish baritone, John Persell of the Royal Opera, Stockholm, now one of the principal singers of the Royal Opera in Berlin.

The next important problem to be met by the choir was the securing of an orchestra. It happened that, just at the psychological moment, the agent for the Chicago Symphony orchestra, at that time the Theodore Thomas orchestra, was in the city and made a proposition of partnership.

A contract was closed on this basis and the two organizations are partners. Last year when money was lost on the festival the orchestra bore its share of the loss and no call was made on the guarantors for any pecuniary assistance.

The Mendelssohn Choir is decidedly an exponent of its lively choral style of Wagner and Beethoven as contrasted with the old school in which the chorus gave no intimation that it was human except by the movement of the lips.

"The choir must not be merely a supplement to the orchestra," said Mr. Kelly. "It must be alive. It must be intelligent. It must act the part which it is singing. It must feel it and must show that feeling vocally."

"The old style chorus stood, stiffly, like so many wooden Indians and sang words. Wagner was the first to break these old ideas. In 'Tannhauser,' for instance, the hunting chorus enters with horns and then come the attendants actually bearing the same—deer, boars, stags. Then the masters of the hunt enter on horseback and finally the two masters of the hounds take their places at the foot of the promontory arch, each holding four hounds in leash.

"Belasco introduced this school in America. One of his Roman mobs is really a mob and got merely a body of men making a noise like a flock of owls. The same is true of the productions of Henry W. Savage.

"Of course the Mendelssohn choir doesn't act physically but it does, decidedly, act vocally. If we are singing for example, about the hammer of Thor, the god of thunder, we do not sing in the same tone as though we were singing about 'how sweetly sleeps the moonlight on the river's bank.'"

"I remember that much favorable comment was made on how the choir sang the 'Baal' chorus from 'Elijah.' This chorus is the song of a lot of barbarian, heathen Philistines and the choir was taught to realize and remember that and to sing it accordingly.

"In 'By Babylon's Wave' there is an effect that speaks of the babes being dashed against the stones, and the choir puts a realism into the word 'dashed' that makes one almost shudder. Again, the line, 'Take all the prophets of Baals, Let not one of them escape' must be sung with an absolutely murderous tone.

"He that shall endure to the end Shall be given a crown of life' is to be rendered with a tone of calm confidence which is different again from the vocal acting in the glad line, 'Thank be to God.' He aveth the thrifty land.' 'Some of the most difficult themes are

those of a lighter vein. The choir worked four years on one piece, 'Leprosium' or 'The Fairy Shoemaker' of Irish folklore, before presenting it in public.

"It is no easy thing to get a person to sing with expression. Singing with expression means far more than the sentimental whining of a love song, far more."

Sacred music always occupies an important place on the programs of the Mendelssohn Choir, ranging from the oldest things like Lotti's 'Cruccifixus,' which is centuries old (it was given last year), down to such comparatively modern pieces as Grieg's 'Ave Maria Stella' and Sir Edward Elgar's 'Angelus.'"

This year for the first time the three big choruses at the end of Handel's 'Messiah' will be given with full orchestral accompaniment. One of the new features introduced into the rehearsals this year by Mr. Kelly was the turning out of the lights in the middle of a rehearsal to see whether the choir could sing without the music. This gives some idea of the thoroughness with which preparation for the concerts is made.

Mr. Kelly was asked about the choir singing in a foreign language. "We have not, yet sung in public in any foreign language except Scotch," he said. A young Englishman who was listening immediately, with great perceptivity, pointed out that Scotch is not a foreign language.

"No one has any idea," continued Mr. Kelly, "how difficult it is to teach the Scotch dialect to a large choir of modern American singers, owing to the tendency of Americans to slight the 'r' or, at any rate, to slight it compared with the pronunciation that our Scotch cousins give to it. The Scotch love that letter. Every time they come to it they seem to linger lovingly and only with an effort do they tear themselves away and hurry on to the next place where they meet the beloved letter. We once sang a piece called 'Charlie Is My Darling,' and it was almost impossible to get the choir to linger with those 'r's' long enough."

Few musical organizations have leaped more quickly into wide fame than the Mendelssohn Choir. Though the concerts to be given tomorrow night will mark only the seventh year of its existence, it is known throughout the length and breadth of the land. Particularly throughout the west is the choir famed, and music lovers come from great distances to be present at the annual feast of music and flow of melody.

Leonard Lieblich, editor of the Musical Courier, after attending one of the concerts, declared: "For two and a half hours I listened to choral music that I have never heard surpassed."

A long list of such leaders as Archer Gibson, Carnegie's organist, have borne public testimony to the sterling worth of the organization. Arthur W. Jensen has been a very large factor in the success of the choir, especially through management of the business side of the big affair. Mr. Kelly speaks of his work as "simply wonderful." Mr. Jensen was formerly treasurer, an office which he still holds in addition to the multitudinous duties of business detail which he performs. Albert A. Wedemeyer was secretary and practically the executive agent of the choir for a number of years.

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Table with columns: Article 805 Klostersilk Cordonnnet Special, Made in White—Staves, Colors—Staves. Rows include: 1 10 40 5 30 80 70, 2 15 50 Light Blue Red, 3 20 60 Delft Blue Yellow, 4 25 70 Pink Black, 5 30 80 Lavender Cream, 6 35 80 Extra, sizes 3, 5, 10, 15, 20, 30, 40, 50, 60, 70.

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Special Musical Program. Will be given today from 12:30 to 2:30 and 8:00 to 8:00 p. m. MAX MARTIN, Violinist. WILL HETHERINGTON, Cellist. KENNETH WIDENOR, Pianist. at GANSON'S CAFE 1508-10 Howard Street, Phone Doug. 1113. Table d'Hote Sunday Dinner 75c per person. Tables reserved.

A clean head One's own body odors are seldom obnoxious to one's own self. Smelly heads are most common because least often washed. Many who would not neglect any other part of their body for a week will let their hair go for a month or more. A scalp that perspires will surely smell in a week. If you want to know how much, ask some mere friend. Your own sense and your own loved ones are prejudiced. But, many do not wash because they are afraid,—of the time and labor involved,—of taking cold,—of the harsh, obstinate state of the hair after a shampoo,—or, that frequent washing hurts the hair. The only soaps that hurt the hair are the bitey, caustic soaps and the soapy soaps that do not all wash out. A proper hair soap cleans out all grease, dirt and dandruff and cleans itself out too. That's Lee's Liquid Shampoo. It does not rob the hair fibre of its inner oil, so the hair goes naturally and easily into its old training quarters. It dries so quick there is no danger of colds,—ten minutes for man, thirty for heavy hair of woman. In 4 oz. bottles, 10 Shampoos, at druggists or postpaid. 12 oz., 30 Shampoos, 50c. 1 qt., 90 Shampoos, \$1.50. 1 gal., 320 Shampoos, \$2.50. GEO. H. LEE CO., Laboratories Omaha, Nebr.

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