BUFFALO BILL'S WILD WEST

Cody Will Launch Out Into New Forms of Entertainment for the Masses.

EXPOSITION OF THE HISTORY OF SLAVERY

Attractions Which Will Hold the Boards During the Next Seven Days—Empire Theater Will Be Dark Until Next Sunday—Chat of the Mummers.

Buffalo Bill has returned from his recent scout or reconnaissance in New York City and is the busiest man in Lincoln county. He is engaged at the present time in perfecting plans for spring work on his beautiful homestead, "Scout's Rest" ranche, adjacent to North Platte, which comprises 3,000 broad acres of the most fertile valley land in the state. Colonel Cody is an enthusiastic irrigationist and views with considerable pride the irrigation canal seven miles in length and thirty-five miles of laterals which will this year convey the waters of the Platte over every foot of this vast farm. One hundred and sixty head of pedigreed horses, Clydesdales, Cleveland Bays and Hackneys, will be employed in the cultivation of this tract, and they are all fat and slick and ready for spring work. The commodious ranch stables contain immense stores of hay and the excellent alfalfa, while the granaries bulge with last years' crop of sod corn, attesting the utility of irrigation in Nebraska.

Being requested to outline his individual plans for the summer, Colonel Cody said: "I will take the road about the middle of April and will open in Philadelphia on April 22, with the largest show that has ever been transported through the country on wheels. My company will consist of 600 people and 600 head of animals. At the present time I am having constructed the largest portable grand stand that was ever built. It will seat comfortably 18,000 people. To transport the company, animals and paraphernalia, I will require forty-six sixty-foot cars. Buffalo Bill's Wild West and Congress of Rough Riders of the World is Nebraska's own show, for the original performance of the entertainment, which has unquestionably, during the last eleven years, played to more people than any other show, was given in Omaha May 17, 1883. It is a pleasure to me to feel that this show, the peculiar product of frontier life in Nebraska, has attained to such popularity, having traveled more miles, performed in more different countries and before more royalty than any show ever organized. During the summer of 1895 I will, with this combination, tour the New England, Middle and southern states, closing the season in November at the great Atlanta, Ga., exposition. I consider the success of the Wild West was in its originality and the interest that pertained to border life and warfare, which it so graphically portrays. I am now organizing for Ambrose Park, my permanent grounds in greater New York, another exhibition equally original in conception, which I am confident will commend itself to the pleasure-seeking world as an entertainment of surpassing interest. A great many, who always fear venturing into new fields, have predicted for this enterprise the same discomfiting failure that was so freely prophesied for the Wild West. Mr. Salisbury and myself are satisfied that a grand exposition of the history of African slavery will merit and attract the attention that will make it a financial success. This is the contemplated object of our great Ambrose Park entertainment for the ensuing season. We are sparing no expense to make this the greatest show the world has seen. To fittingly portray the thrilling history of slavery in America, in a manner paralleling in its unique features the story of frontier life which the Wild West so realistically presents, will require a great company. This show will be called Afric-America, or Black America, and will be composed of 1,000 negroes. These sable sons of Ham will enact this wonderful drama in human history, graphically and humorously describing the remarkable evolution of the negro race during the last half of the nineteenth century. Thrilling tableaux representing the negro as a savage, a slave, a soldier and a citizen will intersperse the enactment of this historical drama. The progress of the race through a hopeless bondage from barbarism to civilization, will be replete with interest, as the pages of history narate the story of no more strange or wonderful vicissitudes in human life. The American Indian has been a great attraction in the line of public entertainments, perhaps a greater drawing card than any other species of animal, but the Indian ranks mere as a curiosity, as the animal that has been most destructive to the American frontersman. The negro, in point of ability as an entertainer, easily distances competition. Like Artemus Ward's monkey, he is an 'amoosin cuss,' and is, at the same time, the possessor of marked musical ability. Every capability of the best negro talent in America will be fully utilized in the Ambrose Park exposition. Negro humor and negro melody will there reach the very acme of proficiency. We have engaged a large company of the most celebrated colored opera and jubilee singers, and each and every member of the entire aggregation will possess musical talent, so that the grand cho. of 1,000 voices will be a thrilling performance.

"Imagine," said the colonel, dramatically, "1,000 negroes in varied costume, parading and singing in one grand wave of melody one of these old plantation songs.

"Scenes descriptive of the ante-war period, representing a cotton plantation, with cotton pickers at work, and the various occupations carried on by slaves in the 'good old times;' the slave driver, the auction block, the whipping post and other features of the old paternalism of the southern plantation, will be an interesting part of the entertainment. Emancipation day will, also, be appropriately represented. But it is impossible to indicate all the varied attractions that the Ambrose Park show will present. It is, however, easy to foresee that in a very few months there will be many imitators scouring the country in every direction, humbugging the people as the 'only originals.' But 'imitation is the sincerest flattery,' and we will be content in the knowledge that the Ambrose Park will be the greatest as well as the 'only original' show portraying the negro as a savage, a slave, a soldier and a citizen."

Colonel Cody anticipates a very profitable season for both of his great shows, and, incidentally, will not forget, in the bustle of his personal business, to advertise Nebraska and his home city, North Platte. F. M. S.

OLD WAYS AND NEW.

Manager Augustin Daly Chats About the Difference Between Stock Companies.

"The term stock company," said Manager Augustin Daly the other evening, "has come to mean something quite different from what it did when I became a manager in 1869. At that time a stock company was composed of men and women engaged for a season of thirty-five weeks and capable of playing any and all kinds of parts. It was usually the custom then to post on the call board, at the beginning of each season, the casts of all the standard plays, and the members of the company so cast were expected to play any of the parts for which they were named at very short notice—usually two days. The bill was changed repeatedly, and the character of the plays presented varied widely. For instance, if 'King Lear' was produced tonight, in all likelihood 'The Inconstant' would be done tomorrow. The actor who wore tights tonight would probably be called upon to wear trousers tomorrow.

"Boucicault—and, by the way, that is a fact not generally known—Boucicault introduced the system now in vogue of engaging people only for the run of the play. He did it when he first produced 'Colleen Bawn' in London, and it proved so satisfactory that it has been kept up ever since. Nowadays even so prominent a manager as Mr. Irving frequently engages an actor or actress for only the production of a certain play. He has, of course, his own company, but for important roles or roles requiring a peculiar talent he goes outside.

"My company," added Mr. Daly, "I founded in 1869, and three of the original members, Mr. Gilbert, Mr. Lewis and Mr. Clarke, are still with me. Of course when I began the old methods of which I have spoken were the fashion, and I have always tried to maintain the same plan—I doubt if any other manager has succeeded as well."

Mr. Daly is just now presenting a play of modern life, called "The Orient Express." On the 21st inst. the very same actors will be seen in a revival of Shakespeare's "Two Gentlemen of Verona." This play has been seen on the stage very seldom. It was first produced in London in 1768, and its longest run was when Kemble presented it in 1821 for twenty-one nights. It has not been seen in London since the '40s. Here it has never been seen but once, and that was when Charles Kean produced it in 1836. Mr. Daly has prepared his own version of the comedy and in it he has introduced a lot of songs and music from other Shakespearean dramas.

ATTRACTIONS FOR THE WEEK.

What the Theaters Will Offer Patrons of the Drama in the Near Future.

A laugh with Eddie Foy—that is the pleasing announcement made by the management of Boyd's theater, who declare that the new extravaganza in which Mr. Foy is starring—"Off the Earth," is one of the funniest, as well as one of the most gorgeously presented entertainments ever witnessed. This is what Mr. Foy and the American Travesty company will appear in at Boyd's theater this (Sunday) evening, and the three following evenings, with matinee Wednesday. In "Off the Earth" Foy appears as Cluster, chief clerk to Stag Party, a role which was especially written for him, and in which he fairly delights. Everybody knows what a quaint and odd personality Foy possesses, and an evening with him is always to be remembered. The story deals with the adventures of a pair of lovers, one of whom is hypnotized, and, while in the mesmeric state, finds a magic diadem, by means of which Luna, Queen of the Moon, is called to earth. Luna falls in love with the hypnotized lady's swain, and carries all the people in the play away with her to the moon, where adventures of all sorts befall them. Cluster, while out hunting in a forest of lunar mushrooms, kills a sacred white buffalo and is condemned to imprisonment for 100 years. He escapes by stealing the queen's diadem and thereby usurping her power. The scenic environment of the production is said to be of the most novel description. The first act, which is very farcical, occurs in a big department store, which is fitted up like an underground grotto, and is provided with a museum attachment for the purpose of attracting custom. The scene changes to the sky. The whole stage is a mass of clouds, and the principal characters in the play are observed passing through cloudland on their way to the moon. Cluster makes the trip on an aerial bicycle with an electric pinwheel for its motive power. This scene is heightened by the use of electric calciums which give a rainbow effect. The second act represents a forest of immense mushrooms on the moon. Original and startling electrical effects are said to be used in this scene. The first scene of the third act shows the gates of the moon by earth light, and after that a full stage effect represents the interior of Luna's palace of silver and ivory. The costuming of the production is, it is claimed, of the richest possible description. Musical numbers of a bright and popular order abound, among them some with the following titles: "Still His Whiskers Grew," "La Favorita," "The Rainbow," "Truscalina Brown," "I Spy, Little Girl," "Can't Change It," "Physical Culture Girls" and "They're Waiting for Me." Three dancing divertisements are introduced, interpreted by a corps of dancers from the Alhambra and Empire theaters, London, and led by the premiere danseuse, Madeline Morando. Following is the cast of principals:

Prince Charles.....Miss Louise Montague
Dimples.....Miss Sadie McDonald
Gavotte.....Miss Lillian Hawthorne
Luna, Queen of the Moon..Miss Kate Uart
Queen Dowager.....Miss Lola Hawthorne
Patience Waite.....Miss Helen Douglas
Annie How.....Miss Sadie Miner
Charity Hopp.....Miss Vivian Rossiter
Stag Party.....Mr. H. W. Tredenick
Hart Burns, the Jailer...Mr. Joseph Doner
Pepperal and Prime Minister Toadstool.....Mr. Henry Carter
Polka Dot.....Mr. George C. Cheney
Eli Getz.....Mr. Charles Johnson
Phillip Tank.....Mr. William Morgan
A Lion.....Mr. George Ali
A Parrot.....Mr. Charles Bird
Cluster.....Mr. Eddie Foy

The attraction at Boyd's theater for two nights, commencing Friday, February 22, with a Saturday matinee, will be the American tragedian, Walker Whiteside, supported by his own selected company of legitimate players. The plays decided on are "Hamlet," Friday evening, "Richelieu," Saturday evening, and "The Merchant of Venice" for the Saturday matinee. Walker Whiteside has been making large strides since last seen in Omaha, and has had the serious consideration of eminent critics throughout the country. He is endowed by nature with a strong and marvelously expressive face and deep, musical voice. Mr. Whiteside, while young in years, being only 23, is well versed in stage craft, having devoted most of his time to the completion of his education for his chosen profession. His company of this season is one worthy to support the star, and is composed of the following people: John M. Sturgeon, Frederick Vroom, Herbert Pattee, J. L. Saphore, Cordon De Anton, G. D. Baker, Lawrence Steaner, Ashley Miller, F. F. Leimonts, George McCulla, Leila Wolstan, Grace Atchinson, Mrs. Robert Mantell, Louise Linton and Fanny Mathias.

The noted African explorer, Dr. Emil Holub, a Bohemian of Austria-Hungary, will deliver one of his remarkable lectures on South African life at the Young Men's Christian association hall Monday evening, February 25. Dr. Holub's lectures cover many years of exploration in south Africa, south central Africa, from the Cape of Good Hope more than 1,000 miles north, beyond the Zambesi, in the habitats of fourteen different tribes. In his work of exploration he has spent more than seven years and has collected many thousands of specimens of great value and interest to the scientific world. It is a remarkable fact in this man's career that he began it an unknown young man, without wealth or influence, and that he has always refused to accept any remuneration for the splendid material which he has freely bestowed upon the museums. During the time of preparation and mounting his specimens he lectured continually and earned over $60,000, all of which was absorbed in the work. He began his life of exploration in 1872, when he went to south Africa with scarcely any resources except thorough training in medicine and natural history. As a physician he at once obtained a lucrative practice among the diamond diggers of Kimberly, and, saving every dollar he could, he was ready in a year to take the field with modest equipment. Six years later he returned home with his first splendid collections and a great store of information about unexplored Matebeland and the Marutse-Mabunde kingdom on the upper Zambesi. He was then no longer unknown, and in 1883 set out with his bride and a magnificent equipment. He was not destined, however, to a peaceful journey. No explorer in Africa has ever had more thrilling experiences than those of Dr. and Mrs. Holub among the wildest of savages, Mashhukulumbe. The party stood the ravages of fever and the hostility of the natives, holding the fiercest in awe of the white man's weapons. All along the route every slight object was of interest and received its due attention. Indeed, it may be said that Dr. Holub's explorations are of greater and more lasting benefit to geographers and naturalists than are the researches of Stanley or other of the great explorers because of his valuable specimens and the exact data in the way of photographs, sketches and measurements, which has since his return enabled him to construct life-like and life-sized models of the natives of fourteen tribes which he studied. They are represented as engaging in characteristic occupations, and at Dr. Holub's exhibit in Vienna and Prague they were shown among their huts and villages, which were reproduced from the most minute and exact descriptions and measurements. The collections occupied 150,000 square feet of floor space. They were shown in the Crystal Palace in Vienna and the largest exhibition hall of Prague, and attracted wide attention among Africanists, naturalists, ethnologists and scientific men generally. Aside from his great achievements he attracts people by his genial, cordial and courteous manner, and everywhere he would stand as a leader of men. Eleven years of peril and hardship in the wilds of Africa seem to have left no trace upon him, and he is still in the prime of life.

Mr. Samuel Fletcher, one of the best known theatrical agents on the road, will arrive here today in advance of Hanlon's "Fantasma." Mr. Fletcher will celebrate his birthday her and his many Omaha friends are already anticipating a joyous occasion.

"Pawn Ticket 210" comes to the Empire for a four nights' engagement, commencing with Sunday matinee, February 24. It was in this production that Lotta achieved one of the successes of her career, supported by a number of the present company. P. Augustus Anderson, whose interpretation of the Jewish pawn broker, was one of the notable features of Lotta's production. The company includes Miss Amy Lee, Frank Doane, J. F. Sherry and others equally prominent.

DR. EMIL HOLUB.

IRIDESCENT DREAM IN TIGHTS.

Kitchens of Kensington Being Robbed of Cooks to Supply a Spectacle.

In a recent London letter the correspondent devoted several sticks to the spectacle of "Constantinople," now on at the Olympia, Kensington, and spoke of the array of girls in this wise: "Where on earth do they get the army of girls from?" I asked a Kensington friend the other night at Olympia, where the gigantic spectacular piece of "Constantinople" is going on. Talk about a garden of girls! There were groves of them—one might almost say ranches, for they came and left the stage in droves, and what with the dazzling scintillations of their costumes, the gorgeousness of the stage setting, the brilliancy of the limelight effects, and the glittering reflections in the water of the lake, where every girl doubled herself, so to speak, and iridescent legs seemed to multiply in a truly miraculous manner, one found it difficult to make anything like a tabulated statement as to kind or number; but it is safe to say there were more than a thousand on the stage at one time; the program (and why question the veracity of a program?) said 2,000. Even a novice could see that these girls were not worn out coryphees and ballet dancers, who had blown kisses from their finger tips to other generations, but healthy, vigorous young women, who apparently enjoyed the stupendous performance as much as the spectators, and but for strict discipline, would now and then have broken into something like a romp.

My friend was just recovering from a rather violent transition from the shadow of the Sphinx to the court of Henry VIII., in which an Indian snake dance was involved; so I repeated my question.

"If you lived in Kensington you would know," he answered darkly. Still I did not comprehend. But just then seventy Arabs on horseback thundered across the stage in pursuit of the French ambassador, who had made love to "the wrong girl;" the curtain fell with a crash from the band, and my friend aroused himself.

"Since this precious show has become so popular it is impossible to retain a decent looking servant of any kind. Housemaids and ladies' maids especially are things of the past—the kitchens of Kensington have been emptied to ornament the stage of Olympia.

The cook who's only "plain" in name,
And a good face or form possesses,
Can as a "Peri" gather fame
In scant though iridescent dresses.
The housemaid, quitting caps and strings,
May take the name of Wilhelmina,
And wear a gauzy pair of wings,
And caper as a ballerina.

HOW SARDOU WRITES PLAYS.

Interesting Talk with the French Dramatist on the Way He Evolves Plots.

A French paper recently said "nothing pays big profits in Paris nowadays but music halls and Sardou, and no manager remains on good terms with his shareholders unless he can promise them a new play by this gifted author."

The great French dramatist was interviewed not long since on "How to write a successful play." He took the public into confidence, and told the secret of his methods, although it gives but scanty encouragement to the budding playwright. His first conception of a plot is purely abstract, dealing more with emotions and forces than with persons and things. Having evolved the central idea of the play to be written, he then opens a sort of ledger, and for months, and often years, he collects incidents and suggestions bearing on the problem which he has set for himself. "Theodora," for example, was sketched twenty-five years, and the plot of "Gismonda" formulated six years before those plays were written, and then they were pigeon-holed until the necessary data was collected.

The selection of place, period and persons comes next to the constructive process. When this is once decided, however, Sardou searches every volume bearing on the time and incidents of his piece, and surrounds himself with maps and photographs until he becomes impregnated with the very spirit and atmosphere of the chosen period. So great was his enthusiasm after his research of Athenian history while collecting information for "Gismonda" that he penned for the Parisian papers a scathing denunciation of Lord Elgin's robberies of the marbles now in the British museum. "No one can form any notion," he is quoted as saying, "of the extent of my investigations respecting the architecture of the church of Santa Maria, and as for the convent of Daphni, I had special photographs taken of the mosaics still to be found among the ruins of this spot." It is thus that Sardou establishes the outside of his plays before he writes them. This was not Shakespeare's way. He did not trouble himself about mosaics, and not very much about geography. He gave Bohemia a coast, and settled there a colony of the most delightful creations that ever proceeded from the brain of man. Between these two examples the aspirant to dramatic authorship may become somewhat puzzled.

Sardou acknowledges that such legendary personages as Theseus, duke of Athens, suggested the choice of this particular dark page of mediaeval history for illustration in "Gismonda," although he has always been haunted by a desire to write a play, the scenes of which should be laid in Athens, Cyprus or Byzantium.

The actual writing of "Gismonda" occupied only about three months, as it was begun the last of June and finished early in September, the work being done at Marly-le-Roi, his country villa.

Sardou suggests that the growing taste for ornament on the stage increases the difficulties of the young playwright, for, if the environment of his play is simple, the manager says: "The public likes sumptuous surroundings," and if the play is decorative he often declines the hazard, as the author's reputation does not justify the investment.

Gossip of the Stage.

"The Fatal Card" will go on the road at the conclusion of its engagement at Palmer's theater, and next season it will go to the Boston museum for a long run.

It looks as if the tall hat of the theater will have to go. It has been a howling nuisance so many years that the wonder is legislation has not been invoked before this.

"Rob Roy" will terminate its run at the Herald Square theater on March 16 and on March 18 Mr. Frank Mayo's dramatization of Mark Twain's "Pudd'nhead Wilson" will be produced there.

Kuehne Beveridge, the one-time wife of Charles Coghlan, the actor, returned on the steamship Paris last week from an extended visit abroad, where she went with her mother after being granted a divorce.

When Edward Harrigan and his company go to London in the spring they will produce "Old Lavender" and "The Leather Patch," and, possibly, if the English public shows a liking for the works, one or two more of the Harrigan plays.

Denman Thompson, who is now playing in "The Old Homestead" at the Star theater, has received a very tempting offer from a London manager to present his play in that city. He is considering the advisability of sending over a company headed by Odell Williams.

The latest report that A. M. Palmer's stock company is soon to disband has been denied by Mr. Palmer. The company will produce "Trilby," which Paul M. Potter has dramatized, in Boston, March 4.

A name has been found for the new play by Oscar Wilde, which will be the next attraction at the St. James theater, in the punning title, "The Importance of Being Earnest." Ernest is the name of the chief character in the play, which will present Mr. Wilde in a very merry humor, and also George Alexander once more as a light comedian.—Westminster Budget.

Neill Burgess says that he has been away from the stage so long that he does not believe he could play the old maid in "The Country Fair" again to the satisfaction of an audience. "I could no more get my voice back to the part than I could fly," he says. He has no idea of retiring permanently from the stage, however. "Some day," Mr. Burgess said the other day in Cleveland, "I will find a play that suits me, and come back."

One must visit soubrette row in New York to get an idea of what actresses do for a living, says the correspondent to the Dramatic Times. Some are dressmakers, others painters of china, others milliners, while some have addressing envelopes as their vocation. One actress is satisfied to make $10 a week at making hats, when $50 was refused by her no less than a season ago. It has been a pretty hard season, and the industriousness of some professionals at other trades show how energetic they can be.

Miss Nethersole has been seen in four parts during her Chicago engagement of a fortnight, and in her playgoers have found a new actress of high gifts and of uncertain art, says the Chicago Tribune. That her art is still in the bud makes one repeat the wish which Juliet breathed in the garden to her lover, feeling that the auspices are happier in the present instance for its fulfillment.

"This bud of love by summer's ripening breath
May prove a beauteous flower when next we meet."

American interviewers and tuft hunters had better cut the following paragraph out and keep it in their scrap books, for Sarah is coming this way presently: "Mme. Bernhardt's latest freak is to have one of her reception rooms fitted up with 'surprise' furniture. For instance, a very cozy looking armchair, which is placed invitingly in a prominent position, has arms which close up on the occupant, who is powerless to stir until released, while another gives the unwary lounger who sits in it a sharp tap on the head, causing him to jump up with rather more force than elegance."

It may be of interest to state that there are seven distinct companies of actors at the czar's disposal, and seven orchestras, of which two have 100 musicians each, two sixty-five each, and the other three together are 100 strong. One of the great costume stores alone holds 135,000 costumes and 20,000 pieces of armor. There is a dramatic library of 65,000 volumes, and an opera library with nearly 3,000 operas complete in every detail. The dramatic college is practically a boarding school, with some 125 pupils, and the stables of the department have a complement of 100 horses. The resources are simply enormous, and the staff is literally an army.

Miss Maud Adams is the leading lady of John Drew's company. A good story is going the rounds concerning her quick wit. While in Philadelphia attending a select luncheon she met, among others, a young man recently married, who is noted for his bold manners and who has won the name of being the biggest bore in society. He asked Miss Adams a number of personal questions, and the hostess was about to speak to him when he received his just punishment from the young lady he had been bothering. "Miss Adams," he asked, "will you tell me if you are married?" "I am not," "Do you contemplate such a step?" "I have no thought." "And why not, pray?" he persisted. "Because I am not so easily pleased as your wife was."

"The Heart of Maryland," David Belasco's much talked about play, will, it is now announced, be produced at the Herald Square theater, New York, in October next, under the management of F. C. Whitney and Max Bleiman. Mr. Bleiman, who is one of the associate managers of the Herald Square theater, says that Mrs. Leslie Carter would play the leading role in the piece, and that the remainder of the cast would be as strong as possible. This is the play about which Manager A. M. Palmer and Mr. Belasco recently fell out. Mr. Palmer had agreed to produce the piece not later than January 15 last. Then "The Fatal Card" was put on at his theater, and he asked Mr. Belasco to postpone the production until some time this month. This Mr. Belasco declined to do, and he declared further that if Mr. Palmer could not carry out his contract he would make arrangements with other managers. Mr. Palmer says that he has already spent $3,500 on scenery for the play, and that he does not propose to let it go without a struggle. Mr. Belasco has never even shown him the manuscript and refused to let him have it when he wished to put the piece in rehearsal.

Cannot Agree on the Drapery.

CHICAGO, Feb. 16.—Chairman Richardson and secretary, Mrs. Cora Weed, of the Iowa Monument commission, returned to Des Moines this morning. It had been expected that the other members of the committee would be present today and a meeting would be held regarding the statue of Iowa on the monument. The members of the commission are divided on the amount of drapery to be used. A compromise is pending whereby the statue will be modestly draped.

EPISODE IN REMENYI'S LIFE

Dramatic Scene with the Famous Violinist on Board an Iowa Train.

OPENING OF THE GERMAN OPERA SEASON

Musical Events Past as Well as Present—Advice to Those Who Have Aspirations to Become Singers—Note of Musicians.

Several years ago I heard Remenyi, one of the most gifted violinists who ever lived, play under extremely peculiar circumstances, never to be forgotten. Of the two great masters of the violin, Remenyi and Wilhelmy, I have ever preferred the former. Wilhelmy was always the artist, playing correctly, mechanically and with the most brilliant artistic effect. Remenyi was ever the true genius, inspired, playing according to no set rules, producing melodies never before heard from any violin, and he could make his instrument speak the brilliant musical inspirations that on the instant flashed through his brain, and sprang from his heart. It has been said of him that through his veins coursed the blood of the Romanies, and that, standing on a street corner of the gypsy quarter of Paris, he could gather together instantly every gypsy within the sound of his violin, all of whom recognized the master hand from the first notes on the instrument. He played music that they loved, improvised on the instant. No one else had such a musical power over them. He was their king of the violin.

Several years ago business called me to Burlington, Ia. Thence my business took me to Peoria, Ill. My train left Burlington at 5 o'clock in the morning. It was a bitter cold winter morning, and I was not feeling in the best of humor for the journey. There was only one passenger coach on the train, and the passengers were very few. They consisted of Remenyi, Mme. Rive-King, and the three or four members of their concert company, an old gentleman sitting by the stove in the corner of the coach, and myself. Remenyi was furious. Aroused at such an unseemly hour of the morning, starting on the journey without his breakfast, being chilled through on his way from the hotel to the depot, he allowed all the evil expressions within him to get the temporary mastery. He wouldn't sit down in the car. He walked up and down the aisle, like a caged lion, snarling in his broken English at the country, at the accommodations offered on the railroad, at his management for routing him in such a disagreeable way as to compel him to take that train, and, in fact, at everybody in sight and out of sight, and at everything that he could possibly think of. No one of his company paid the slightest attention to him. Mme. King, with her head against her husband's shoulder, was endeavoring to woo back the sleep so rudely interrupted by the early morning start for Peoria. After we had been on the road nearly an hour one of the company remarked that he was going ahead to the baggage car to smoke. Remenyi was even then charging up and down the aisle of the coach, and while the wild storm of his wrath had measureably abated he was muttering to himself the words of his still apparent discontent. The man who had gone ahead to the smoking car was absent for a brief moment only. He came rushing back into the coach, his face white with fright, and shouted: "There's a corpse in the baggage car." Remenyi replied: "My God," and instantly reaching for the bell rope over his head rang the bell. The conductor hurried in from the baggage car, and in the meantime the train slowed down until finally it came to a standstill. Remenyi broke out afresh. He swore he would not ride on the train. The conductor, talking at first persuasively, finally lost his temper, and told Remenyi he could either get out and walk or he could keep still and go to Peoria on that train. At this point in the controversy the old gentleman who had been sitting quietly by the stove in the corner stood up, and in the most courteous and pathetic way possible, in simple but most effective words, told us all that the dead body on the train was that of his dearly beloved wife, with whom he had lived for nearly half a century, that he had been compelled to take that particular train, and how much he regretted the incident that had so evidently disturbed them all. The personal effect produced by this gray-haired, mild-mannered old gentleman, and the mournful words of his heart-broken story, produced an instant effect on the volatile spirits of the great musician. With tears streaming from his eyes he ran up the car aisle, threw his arms around the old gentleman's neck, wept on his shoulder, and kissed him, the words of apology and consolation (as I afterward learned) pouring forth from his lips in a torrent in a foreign tongue. Hastening back to the center of the car he impatiently tore open his violin case, put the instrument to his shoulder, and standing in the aisle he gave utterance to his thoughts through his beloved violin. They were indescribable. The members of the concert company, the conductor and myself, listened in rapt attention. The old gentleman sat in the corner quietly weeping. Remenyi's violin wept and sang, and sang and wept, in the most heart-stirring manner. Mme. King afterward told me that she had never before seen the old gentleman so thoroughly inspired as on that occasion. When Remenyi at last replaced his violin in its case the storm of his temper had passed, his better nature was in full control, and going forward to the seat occupied by the old gentleman he sat talking with him during the remainder of the journey to Peoria. I. W. M.

MUSICAL ATTRACTIONS IN SIGHT.

An Omaha Pastor Leaves His Church to Engage in Concert Work.

That a musician is not without honor save in his own city was never more strikingly illustrated than in the instance of Rev. J. A. Hultman of Omaha. Mr. Hultman is pastor of the Swedish church at Twenty-third and Davenport streets, where he is not only pastor, but organist and percentor for a congregation averaging 900 on Sunday and 600 at the midweek service. He did not come to this magnificent structure with its seating capacity of 1,200, its pipe organ, and fine equipments at a magnificent salary as pastor, nor does he receive an extra compensation of $1,000 for organist and an extra $500 as chorister, but came to a churchless, pastorless people but a few years ago. He has raised for their church home and benevolent purposes more than $60,000, contributed by laboring men and working girls; built up a congregation which might be the envy of most of the ministers of Omaha, in numbers and faithfulness. The principal donation to this magnificent monument of Mr. Hultman's work in Omaha has been the pipe organ, given by one of Omaha's wealthy citizens, but the mysterious device by which this is operated by a small instrument in front of the platform was the invention of Mr. Hultman. But not as a minister, nor yet as an organist, but as a singer does Mr. Hultman excel. While the "400" on Sunday morning are condemning and picking to pieces the high-priced choir in the fashionable churches of Omaha the servant girl has been getting their dinner at home. In the evening she can hear singing than which no other baritone in Omaha can equal—the Ira D. Sankey of the Swedish church, whose voice has charmed audiences in all the large cities of the United States from Boston to San Francisco, at places, notably in Minneapolis, reaching to 8,000 and 9,000 people; and it remains for a Boston lady, well known in Omaha, to call the attention of his neighbors to the character of Mr. Hultman's voice, which so recently delighted a Boston audience. Mr. Hultman is unknown here as a composer, but the sale of one of his song books, in which both music and words were composed by him, has reached into the hundred thousands. "This brought me $1,000," he said, showing the book, "and on my recent trip to Boston, New York and Brooklyn, lasting about two weeks, I cleared $345. This stack of letters is from cities in a dozen different states urging me to come and sing. They give me $30 a night. Tuesday I go to Chicago to sing for the North Park college, and on my return will give a concert in Peoria and Springfield, Ill." Mr. Hultman has resigned the pastorate of his church and will remove to Chicago, making music his vocation. He is still a young man, but little more than 30 years old. Before coming to Omaha he received a two years' course of vocal training at the Chicago Atheneum, and has been instructed in vocal culture by Mrs. Cotton and on the piano by Mr. Cahn. His voice is a rich baritone of great power and sympathy, and to hear him sing one of his own compositions in his library, playing his own accompaniment, is an education in true expression. One of the leading undertakers of Omaha was heard to remark the other day: "When that man Hultman sings at a funeral I cry. No one else can affect me." Which was unconsciously a great tribute to his voice. Mr. Hultman will sing in the St. Mary's Avenue Congregational church on Tuesday evening, February 26, and the people of Omaha will have an opportunity to realize that the great reputation Mr. Hultman has made as a singer throughout the United States is well merited.

This afternoon Mr. Taber will give his fourth free organ recital in Trinity cathedral at 4:15 sharp. Considerable interest is being manifested in this series of recitals, last Sunday there being double the attendance of any previous Sunday, and as there will be but one more recital in this series after today, it is hoped that those interested will improve the opportunity of hearing the last two. The following program will be given this afternoon:

PART I.

Grand March.....W. T. Best
a Gavotte, G minor.....Dupont
b Lamentation.....Guilmant
Andante, Violin Concerto, Op. 61.....Mendelssohn
Offertorie, St. Cecile.....Battiste

PART II.

Larghetto, from First Symphony....Spohr
Selections from Cavalleria Rusticana.....Mascagni
Largo.....Handel
Coronation March.....Meyerbeer

An exceedingly interesting program of classical music was given at the opera house, Auburn, February 11, in aid of the Catholic church of that place, Rev. D. Fitzpatrick being largely instrumental in the success of the concert. Rev. Mr. Fitzpatrick has a voice of much resonance and should the whirligig of time remove him from connection with the church in that town the priest proposes to devote his attention to music, being ably fitted for the new field should he decide to enter it.

Mr. Ralph E. Sunderland, the second tenor of the Mozart Male quartet, has composed a serenade for the voice and dedicated it to Mr. Fred S. Abel, the first tenor of the same organization.

Mrs. J. W. Cotton returned last week from a visit to the south much benefited by her trip. Mrs. Cotton will resume her classes the middle of the week.

ABOUT THE GERMAN OPERA.

"Pristan und Isolde" Will Open February 25 at the Metropolitan.

When the curtain goes up at the Metropolitan, New York, on the 25th inst. it will disclose the ship that is bearing Isolde to Cornwall, this being the first time in many years that Wagner's famous love drama has been given here. The work has been fittingly selected by Mr. Walter Damrosch to inaugurate the season of German opera to be given here under his direction.

Isolde is said to be Frau Rosa Sucher's greatest role, and Herr Max Alvary, who will make his reappearance before a New York public as Tristan, is also said to be an admirable exponent of the character.

The members of the troupe that will be heard have already been announced. They include Miss Marie Brema, a young Scottish contralto, who has received her musical education in Germany, and was selected to appear as Ortrud in the Bayreuth "Lohengrin" performances; Fraulein Johanna Gadski, a young soprano, who made her debut as Elsa, and who will be seen here in that role and in the role of Eva in "Die Meistersinger;" Herr Nicolaus Rothmuhl, who is to sing the music of "Lohengrin," in which he is reputed to be very remarkable; Herr Franz Schwarz, the leading baritone of the company, who came from the Grand Ducal Opera at Weimar, and is also a court singer to the grand duke of Saxony; Herr Emil Fischer and Herr Conrad Behrens.

The works to be performed this season consist of "Die Walkure," "Siegfried," "Goetterdaemmerung," "Lohengrin," "Tristan and Isolde," "Tannhauser" and "Die Meistersinger."

For the music dramas in the Nibelungen Tetralogy and "Tristan" special scenery has been designed by Kautski Bros. of Vienna, and special costumes have been made. The Bayreuth model will not be followed in assigning "Lohengrin" to the tenth century instead of to the thirteenth, as is customary. As the customs of the thirteenth century are decidedly more elaborate, and have received the sanction of Wagner, custom, rather than rigid historical accuracy, will govern in this one instance, and "Lohengrin" is expected to rank as one of the best productions of the season.

The principal artists have sailed, and are now enroute. Max Alvary comes from Genoa. Nicolaus Rothmuhl, Fraulein Gadski, Paul Lange and Rudolph Oberhauser are on the Saale, of the North German Lloyd line, and Marie Brema and Frau Rosa Sucher will leave on the 12th inst.

MAX HEINRICH ON SINGERS.

Recommendations to Those Who Are Contemplating Vocal Art.

Mr. Max Heinrich, the veteran operatic director, in an interview regarding singers, gave the following timely advice:

"Song singing is a special art. It does not follow that one with a beautiful voice can sing. To sing a simple song is the most difficult thing of all. The fullness of its meaning comes through the expression. In Schumann and Brahms every word means something. As to the English translations from the German, I have frequently been criticised for singing them. There are bad translations, but those need not be sung. There are also some good ones. I cannot see why, if the translation is good, it should not be sung, for to know the meaning of a song one must know the words. What we need is poetic translations into English of the words of Schumann, Brahms and Schubert songs. Particularly would this be appreciated in America; in England not so much, for there they are given to ballads. Wagner says simply speak the words as they are meant and as you mean them. Each and every poem has two sides to it. For instance, introduction, the description and the pathetic. The words should be declaimed by the singer and considered separately from the music until their value is comprehended. Every singer should study elocution and learn to declaim before he attempts to sing. A good teacher of elocution is worth a good many teachers of singing. The study of the piano or violin is also necessary. Of course the violin is the best, but the piano is the most useful, and it gives the harmony a fuller effect. If a young man begins to study singing late in his teens I place such importance upon instrumental training that I would advise five times the amount of practice given to it as to the voice. I speak now of the course to be pursued by the gifted ones. The day is past when a singer could travel around the world on three arias. We have plenty of beautiful voices in our country. We want sincere teachers, not flatterers, whose sole desire is to make money out of the undertaking. There are thousands of incompetent teachers, as well as incompetent pupils."

Chatter of Musicians.

Smith and De Koven's new opera, now being written for Miss Lillian Russell, and which will be brought out at Abbey's theater, New York, next May, has Russia for its scene of action. A tableau will bring Napoleon upon the stage.

Eugene Ysaye, the violinist, is engaged for a special appearance at the Auditorium, together with the Chicago orchestra, Tuesday evening, February 19. Mr. Thomas will direct. M. Ysaye will play five numbers. M. Lachaume, pianist, will assist.

An interesting event last week in New York was the appearance of Mr. and Mrs. De Konschin, two Russian vocalists of considerable note in Europe, who were heard in a concert in Madison Square garden concert hall on Thursday evening. Mr. De Konschin is a tenor and his wife has a high soprano voice. They were assisted by Mr. Theodore Salmon, who is quite well known in Omaha, having given one or two concerts here enroute east.

Mme. Lillian Nordica, speaking of success in opera, in answer to a question as to what one quality more than another was required to be a great singer, said, "Will, will, will." She says that strong and unswerving will power can overthrow all ordinary obstacles and place the possessor in a position which great gifts or even positive genius would not win for her without that indomitable energy which must characterize a successful singer. "It would be useless to discourage such people, and with will and the requisite talent success is sure to be met with. I advise all girls who are desirous of following operatic careers to study hard and to be observant of everything connected with the operatic stage."

AMUSEMENTS.

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