Mr. Carl Smith, who will be remembered as the leading man of the company before the coming of Mr. Montague, has been engaged in the same capacity for the new Woodward company at Minneapolis.

The Boyd during the past week has of-

fered a varied line of amusement, most of it strictly high class. Opening Sunday night with "Ole Oleson," the original Swede dialect stage production, Monday and Tuesday followed with a strong contrast, offering one of the best things dramatic of the season in Julia Marlowe with her new play, "The Countess Valeska." Miss Marlowe seldom, if ever, disappoints, and her last visit was no exception. Without being so great a play as some which she has presented, it served to show another phase of this most talented woman's capabilities. Those who admire the dramatic and have much to be thankful for at the hands of Miss Marlowe, and Omaha has never been slow in testifying its apprecia-

Thursday evening the Hermanns, whose reputation as entertainers in the field of legerdemain is among the best, appeared, and with many new things in that line sustained their previous reputation.

The week closed with the engagement of Herbert Kelcey and Effic Shannon, in their new play, "The Moth and the Flame," which had its first rehearsal when the company was here last January. Comparison with other society dramas which have come and gone before this latest production of Clyde Fitch is idle for the reason that its The first act is certainly, both in conception and treatment, one of the best things which has been given to the stage in recent years. One might almost wish that instead of making it fit onto the second, which was originally written for a one-act production, that the author had pursued the inspiration of the first act and written an entirely new play, for the second while forceful and intensely dramatic is decidedly The concluding act is fully as original as its meausre that so manly a man as Herbert Kelcey should essay a part so repellant as Edward Fletcher, though it is not wanting

With all its faults, it must be admitted that "The Moth and the Flame" is a drama of much merit. The character of Mrs. Lorileaves little to be desired. Measured by the and Miss Shannon need not fear as to the

The Trocadero bill for the last week was hardly so good as some of its predecessors, containing only three really good acts, one carired over from the week before.

Announcements.

"The Evil Eye, or the Many Merry Mishaps of Nid and the Weird, Wonderful Wanderings of Nod," the massive spectacular, pantomimic comedy, which has met with such success, will be seen at the Boyd three nights, commencing tonight. The production, which is under the management of the author, Sidney R. Effis, comes with the reputation of being one of the most amazing and interesting of novelties. It brings together an arrangement of acts, scenes, characters and accessories of almost endless variety. There are scenes of magical enchantment and startling scenic investures and mechanical devices, which its producers assert are beyond anything hitherto attempted. There is a large and well-trained ballet, gorgeously costumed and an array of vocal talent whose rendition of ballads and choruses are confidently expected to please. The many merry mishaps of Nid and two mute comic geniuses are irrepressible, yet strong as they are in character they are but a slight part of an entertainment that overflows with all that is amazing, startling and delightful.

"It has withstood the crucial test of time," can be truthfully said of "Muldoon's Picnic," which will be presented at the Creighton for the first time in many years in this city. It was always one of the funniest of Irish comedies, and it has been recently rewritten and brought strictly up to date by Con T. Murphy. The company presenting it this season has just closed a successful engagement in Chicago. Among the members is Barney Ferguson, whom every one knows. He will be assisted in the funmaking by such well known comedians as Charles Gorman, Seth Crane, Eddie Delaney, Dick Ferguson, William Bryant, George Henry, Gracie Plaisted, Vera Wilson, Lizzie Graham, Bonnie Butler, Little Velma and others of the company. Many new, bright and original musical and dancing specialties will be introduced through the play. The engagement is for one week, beginning with the matinee today.

The performances thus far given by the International Grand Opera company, with Mme. Clementine DeVere have won for this organization the most enthusiastic notices at the hands of the press throughout the country wherever it has appeared. Their season re at Boyd's theater, November 17, 18, 19 will not only be a surprise, but will inaugurate a new era in operatic performances. The performances will be given with a completeness and with casts for each opera that cannot be beaten by any company now traveling. Aside from the splendid artists engaged, each opera will be carefully mounted. The costumes are new and magnificent. The orchestra, which is carried by the organization, is a large and efficient one, under the famous director, Signor Romunido Sapio.

Madame DeVere, who is the leading soprano, ranks with the best in the world. DeVere is virtually an American singer, although she was born in Paris and has passed several years abroad, for since she came here with Campinini in 1889, this country has been the scene of her musical activities and of her most notable successes. She is the daughter of a Belgian nobleman, whose wife was Isabel Hood, an English

With the fall of the curtain at the Creigh- | the equal of Calve as an actress. There are ton last evening the Omaha public saw the other members of the company who are last of the Woodward Stock company at equally as talented. George Mitchell is a least until next spring, when it is con- young American tenor who has a voice of templated to bring it back to the Boyd to exquisite quality, of fine power and is of fill in the usually dark season of the sum-mer months. The company, which has voice has the same sympathetic quality that that opens the opera, adding also that she proven so popular here, was favored with has made Jean de Reszke famous. He sings sacrificed her own child by throwing it into unusually large audiences during the week, with wonderful refinement and is force- the flames which were burning her mother, presenting "The Ironmaster" until Thurs- ful where required. Signor Franco Collenz thinking it was the child of the count. This day and then "Men and Women." There is a tenor who is well known to the pubwas every evidence of generous appreciation lic. Miss Nedda Morisson is the young English soprano who recently made a hit in cannot but feel that they go to St. Paul London. She was especially engaged for Vampa," is one of the features of the opera, the sympathetic, youthful, high soprano as is also the count's famous "Il Balen." people whom they have entertained during parts. Miss Louise Engel and Miss Eleanore Manrico is summoned by a messenger who Broadfoot are the contraltos. Both are well smiling face has been seen at the box office known artists and possessed of superb voices.

The repertoire for the performances to be given here is arranged as follows: Thurs- vows and carries her to the castle, which day, November 17, "Lucia di Lammermoor;" Friday, November 18, "Il Trovatore;" Saturday matinee, November 19, double bill, "Cavalleria Rusticana" and "I Pagliacci;" same generous appreciation which has been Saturday evening, November 20, "Faust."

> The management of the Wonderland theater say they are exerting every effort to make their house the popular place of amusement, and that they feel very much gratified with the large attendance the past week, especially to the evening entertain-The public is fast coming to know ments. that is is a place where women and children can go unattended and have the pleasure of seeing a very refined entertainment. This week they propose putting on an exceptionally strong bill, including many of the best attractions in the particular lines ever seen in Omaha. As the performance is continual, one can drop in at any time and see the whole performance.

The complete program of the Trocadero for this week, beginning at the matinee today, is considered by the management to be one of unusual importance to the admirers of fashionable vaudeville. The following is a synopsis of the week's offening: The opening musical numbers to be rendered by the Trocadero Challenge orchestra will be "The United States March," by Maurice Levi, and "The Chilkoot Pass" march, by Roncoviere, Mayer, Carroll and Mayer, clever singers, dancers and comedians, are a well chosen act for the opening number, as they are considered exceptionally strong in that line. The second number introduces Mr. Tom Mack, the well known baritone singer. The Fauvette Twin Sisters follow in their acrobatic dances and singing, introducing their original cake walk as performed by the colored troops on the streets of Santiago after their victorious and memorable battle of July 3. Fourth upon the bill will originality places it in a class by itself. be Waltenfel's delightful concert waltz. "The Rainbow," rendered by the orchestra. Number five brings forth a neat and cleverly arranged potpourri of good things by the Berton-Runkle trio-Ted, Corinne and Dave, "The Comedian and the Talented Tots." Then comes a general favorite, Miss Maude Bockwell, concert and descriptive vocalist, introducing her great New York City success, Sousa's "Stars and Stripes." The seventh act brings forward a positive novelty

forceful and intensely dramatic is decidedly broad in places and improbable in others, The concluding set is fully as original as its. Ray Burton, the equilibrist, novelty juggler The concluding act is fully as original as its predecessors. It is also disappointing in a "Distant Greetings," Downey's best composition, by the orchestra, follows. Then the particular stellar feature and the first time in vaudeville of the original and only George H. Adams and troupe in their very laughable comedy, "A Country Terror." The performance closes with a re-engageof much merit. The character of Mrs. Lorimer is one of the very best of recent years' productions and one must go a long way to ponies; the talking pony, Daisy Bell; the wrestling pony, Sparkle; the clown pony, Italia to be desired. Measured by the best standards of dramatic art, Mr. Kelcey nees will be given hereafter only upon Sunday, Thursday and Saturday.

> OTHER DESCRIPTION OF PARTIES. MUSIC.

CHARLES THE PARTY OF THE PARTY Opera company this week in standard repercolumn.

The old themes of Donizetti are so well make any extended notice of "Lucia." fice it to say first, that Donizetti fied from his tatertal residence and joined the army. because, forsooth, his father wanted him to be known as an ecclesigation! musician. On: of his many operas secured his m'iltary exemption. "Lucia di Lammermoor," as its full title reads, or in the English, "Lucy ! of Lammermoor," is founded on the novel misery of the last act can be felt. But it is

only contrary, for the movement changes to one of brightness as the retainers of Sir Henry Ashton, headed by Norman, enter, singing the opening male chorus, the sentiment of which is that the presence of a stranger, who has been frequently seen, will now be shortly discovered and the name of the visitor revealed. After a quick exit, while the strains of the chorus are still borne by the orchestra, Norman and Sir Henry enter into a conversation, the purport of which is that Sir Henry is ruined. Edgar, his ancient enemy, is in safety and content. Lucy, his sister, by uniting her fortunes with Arthur Bucklaw, can save Sir Henry. But Lucy has already met and loved Edgar, who rescued her from the attack of a wild boar. Since then she has met him often and he is, of course, the

tranger already alluded to. Edgar meets Lucy and they plight their troth in the celebrated melodious "Be-trothal" duet. Edgar then departs for France, and the letters, which, during his forced absence, he has written to Lucy, are intercepted, and forged ones substituted by Sir Henry.

Lucy is then beset by her brother, Sir Henry, with the appeal that she should save him and his fortunes by marrying Arthur Bucklaw, since Edgar is false. Lucy falls into the trap, believes Edgar false, signs the marriage contract, broken-hearted. but fully determined never to become Arthur Bucklaw's bride. Here is, perhaps, the supreme moment of the opera, for fust at this juncture behold, Edgar enters! Then ensues the great sextette, which will probably be immortal. After this the story hastens in a turmoil of events-Sir Edgar's return of the ring and the furious impretation on the house of Lammermoor, accompanied by the hurling of Lucy's ring on the floor. The murder of Lord Arthur by Lucy, her own insanity and death, followed by Sir Edgar's suicide amid the "tombs of his

sainted father." ends the story. The great musical numbers are the recitative and cavatina of Lucy in the first act. the duet already mentioned, the sextette the mad scene and the tenor's superb tomb scene, which closes the opera.

And as to "Il Trovatore." Verdi has written many and great operas, but it is doubtful if any of his work touched or will touch the heart of the general public like thing, the power to call upon the devil. the simple story of "The Gypsy's Revenge." Ferrando, a domestic follower of the paiace of Aliaferia, tells his comrades a Gypsy tale outside a pastoral chorus of much lightness whose wife was Isabel Hood, an English woman of distinction.

Aside from DeVere the company can boast of having the best dramatic soprano that America has ever developed. Mme. Seima Kronold is an artist of rare ability. She is at once a grand singer, and is certainly of the Gypsy, Azucena by name, stole, in —the second act—is full of life. Seibel is

revenge, the bewitched child, who wsa a weakling. The Count di Luna enters and at the sound of his voice, which Leonora mistakes for that of Manrico-Il Troyatore (the troubadour)-she enters upon the scene, greets the count and is followed by Manrico. in person, who, feeling that he has been betrayed, upbraids her.

And so the usual operatic misunderstand-

ing occurs. Then there comes the necessary duel, when the troubadour is wounded by the count, and eventually finds his way to a gypsy encampis in the second act immediately following the time-hallowed "Anvil Chorus" in the gypsy camp. Azucena's aria, "Stride le is heralded by the sounds of a norn and he leaves to rescue Leonora, who has entered a convent, believing his wound fatal. He arrives in time to prevent her taking the is attacked immediately by the count. The third act is opened by a soldiers' chorus, and Azucena, the unfortunate, is dragged in and calls upon Manrico for help. This incenses the count, who orders that Azucena be burnt. Ferrando makes an effort to rescue her, as he has heard her call to Manrico and recognizes her as his mother. Leonora appeals to the count to spare Manrico, saying she will marry the count, but Manrico refuses his liberty. Leonora having taken poison to avoid the marriage con ract, falls dead. Manrico is dragged to his death, the count showing the event to Azucena, who informs the count that he has murdered his own brother.

The last act has the fine "Miserere" and the beautiful duet "Li la Stanchezza.

The "Cavalleria Rusticana," or "Rustic Chivalry," is a short, musical melodrama in one act by Pietro Mascagni. It opens with a beautiful prelude, growing gradually more animated until it loses itself in the andante movement of the "Siciliana," which is Turridu's serenade to Lola. This gem breaks rapidly and loudly into a bit o theme which is suggestive of what preceded the song, then an allegro or fast movement follows, until shortly the love theme, which is afterward heard in the great duet between Santuzza and Turridu (soprano and tenor), is introduced, and gradually diminishing, closes the prelude.

The scene is laid in Sicily. The time is Easter Sunday morning. The curtain rises on an empty stage with a church to the right, to the left an inn and Mother Lucia's There is quite a long introduction to the first chorus, then come peasants crossing the scene, and in continued motion they sing a bright morning song. Some enter the church and some withdraw.

Santuzza enters and asks Mother Lucia (contralto) where is Turridu, the son?" The mother wants to know the evil news, when Santuzza says, "I am excommunicated." The conversation is interrupted by the entrance of the chorus cracking whips and followed by Alflo (baritone), the husband of Lola, for whom Turridu has deserted Santuzza. Here ensues a jolly chorus "'Crack, Goes the Whiplash." The crowd of happy waggoners and peasants disperses and Alflo enters the church. Then comes the great church scene, with the celebrated Easter hymn, a favorite concert number. Here, as the organ ceases, all enter the church except Mother Lucia and Santuzza. The latter tells how she has been betrayed and that she will beg Turridu to be faithful Lucia enters the church and Turridu appears, whereupon there is an intense scene between the two, interrupted beautifully by the song in the distance of the approaching Lola, who comes in and enters the church Then the scene is resumed to be continued with tremendous passion until finally Tur-Santuzia from him and enters the church. Alflo enters and learns from Santuzza of the faithlessness of his wife, Lola, and the terrific ending of the scene where he swears "vendetta" leads into the peaceful and beautiful "intermezzo." After this the chorus resumes its first theme and brings Alfio on the scene; after some parley The advent of the International Grand he embraces Turridu, ears are bitten and the challenge is complete. A scene of pathos when Marguerite sees the casket which has toire has been the cause of many requests is here introduced, when Turridu, repentent, for a short sketch of each opera in this lasks his mother's blessing and tells her to take care of Santuzza. She is alarmed and asks what is the matter, and receives the its beautiful flow of melody, in contrast answer, "Ah! nothing! the wine has turned with the hellish strains which pervade thown that it seems scarcely necessary to my head." His kisses of farewell are the last notes of the story? which eads in his Dimora, casta e pura" ("Hail! Dwelling, death, practically speaking. Santuzza falls pure and chaste"). insensible, the people are terror-stricken and a quick curtain ends the opera.

"I Pagliacci" is the title which Leoncavallo chose for the opera of his which made an instantaneous success. The title means "clowns." Mascagni broke away from traof Sir Walter Scott. Opening with a dition when he introduced a kong in the middle of the overture of "Cavalleria Rusticana," and Leoncavalle has done the same by having a prologue in his prelude to "Pagliacci." The scene is laid in Italy, and appointment has been made for the next like Cavalleria, the time is the observance of a religious holiday. After a harangue to the villagers the company goes to have some liquid refreshments-all except Tonio, who waits behind to make love to Nedda, the wife of Canlo, who is the proprietor Nedda sings what is usually known as the "Bird Song," and at the end of it Tonio makes his declaration of the tender passion His overtures, however, are resented and he leaves in high dudgeor and with a resolve to be avenged. He discovers Nedda some time after with her real lover. Silvio, and hastening to find Canio, he proceeds to show him his wife's infidelity; Canio just misses seeing his rival and asks his wife the name of her lover. She refuses to tell, and is theerfore about to be stabbed by her husband when Beppo, the harlequin, interferes. He urges that the performance b given and settlements be made afterward. The play therefore goes on and the story of the play is so similar to that which has actually occurred that Canio completely loses himself, and actually demands o Nedda again the name of his enemy. Nedda tries to keep up the action of the play, the audience still applauding and astonished at such fine acting. But Canio, more and more incensed at this, grabs and holds her, while he actually stabs her with a real and not a stage dagger. A scream and the name "Silvio" ends her life, and as her lover rushes to her side, he, too, receives the glittering blade. The clown comes forward and announces that the play is ended. and the word "Finita" (finished) brings down the curtain.

It is interesting to observe the theme development of the opera, the peasant music is grotesque and the suggestion of the pantomime music is reminiscent of doll doings. but quite legitimate.

'Faust" is such a well known theme and it has been seen so much both on the lyric and dramatic stage that the plot is superfluous here. Just a few thoughts in connection with the opera suggest themselves. "Faust' is without an overture. The orchestra plays short prolude which is well in keeping with his study. In all his accomplished work through earnest research he gained, according to his own words, but one After having sung that he has labored in vain-"in vain"-he is startled by hearing BOYD'S THEATER PAXTON & BURGESS.

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IL TROVATORE

I PAGLIACCI

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Mme. Morisson.

GAVALLERIA RUSTICANA

Signors Collenz, Gotf, Miss Engel, Miss Fields

and Mme. Kronold as Santuzza. ,

LUCIA DI LAMMERMOOR

Friday Eve. Mme. Kronold,

Sig. Co lenz, Sig. Dado, Introducing the Grand Chorus, Orchestra, Louise Engel, etc., Anvil Chorus, Miserere, Dirge and Tower Sig. Bellati, and Scene, Organ and Harp accompaniments. Star Cast.

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FAUST

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young villager; Valentine, her brother.
Mephisto also appears and here the people hold before the satanic guest the hilts of their swords, which are shaped, of course, like the cross. The celebrated walts, from Europe heralded as the greatest star of that musical sky. He is still a young man, barely 36 years old. Rubinstein, who heard him play when a boy, made the predicpresence of the rejuvenated student, now the gay and gallant hero of the play. Marguerite enters on her way to church and Faurt is hopelessly in love.

In the next act Seibel, the young villager (the contralto, by the way), now sings the is followed by the drinking song, which favorite "Flower Song," which is really a gem, although that term should be reserved for the "Jewel Song," which comes later, been left by Mephisto.

Then Faust sings the celebrated solo, the delight of all tenors, "Salve Dimora," with Mephisto's part. The opening line is "Salve

After this Marguerite sings the beautiful little hallad of "The King of Thule," after which she espies the jewels and breaks forth into the celebrated song. The introduction of Martha, a flirtatious old matrou. who guards Marguerite, gives opportunities for the two courtships, one the extreme of the other, as also for the quartet.

And then the glorious enrapturing garden scene. The celebrated duet between Marguerite and Faust. Mephisto enters after an morn, very early. He ridicules Faust and tells him to come and see Marguerite, as she tells her tale to the planets. The scene here presented is not one to be soon forgotten

In act the fourth, Marguerite is being consoled by Seibel, her village swain, as Faust has left her. The celebrated Soldiers' chorus heralds the return of the soldiers. In darkness the incarnate fiend, Mephisto, sings a song which one critic has called truly hellbegotten. It is in the nature of a serenade to Marguerite. Valentine, who has returned from the war, with the other soldiers rushes out, sword in hand and fights Faust. But of course the charm of evil exercised by Mephisto annihilates him. Marguerite rushes to him, but he will none of her, and with an imprecation on his lips, while the frightened villagers are singing a hymn, he expires.

The church scene closes this act, with Marguerite, who has tried to pray, lying unconscious at the feet of Mephistopheles. The last act shows her in prison, sleeping on a bed of straw. She has become insane with grief, remorse, and the internal gnawings of conscience. Her child is dead-by her hands. Faust and Mephisto enter Alarmed and fearful she kneels in prayer, which, becoming more and more fervent finally causes her to rise with upstretched hands imploring the engelic hosts to receive her. The climax here is almost unbearable. Tremendous, it sweeps through one's very soul like a hurricane, and it is not to be wondered at that very few people really see the end of this great and immortal THOMAS J. KELLY. opera.

Musical Notes.

Clementine DeVere was heard here some cars ago as the prima donna with Patrick lilmore in his celebrated festival. Mrs. Cotton having resigned the con-ductorship of the chorus of the Women's club her place will be supplied by Mr. Keck. Mr. Kratz has resumed his society, which gave interesting programs last winter the Kountze Memorial Lutheran church. Mr. Philip Dick, brother and manager o Maximilian Dick, the great violinist, wa here last week in the interest of his com

tones, made an unusually good impression at the First Presbyterian church last Sunday, when he sang the offertory solo.

introduced. He, who loves Marguerite, a Topaze," by Marse, and some English songs

heard him play when a boy, made the predic-tion that he would attain to great eminence. That this prediction has been fulfilled European press notices bear witness. Constipation prevents the body from rid-

ding itself of waste matter. De Witt's Lit sick headache, billousness, inactive tle Early Rivers will remove the trouble and sugar-coated; don't gripe or cause nausea. Miss Julia Officer, plano, Karbach Blk.

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