

AMUSEMENTS.

Mrs. Minnie Tittle Brune gave Omaha people last week a chance to decide on whether she is a real thing. Opinions vary widely as to her value. She is a very handsome woman and has recently entered the lists as a Sardou heroine. Her experience on the stage dates back some years, when as Minnie Tittle she was well known as a capable actress in minor parts and had even achieved some reputation as a light comedienne. Following her marriage to Clarence M. Brune, who is reputed wealthy, she retired from the stage and for several months has been in the domestic bliss of the classic life ever so successful.

Over in Council Bluffs the theater-goers were treated to an amateur performance given by the younger set of society people of that city that was rather above the usual attraction of this class. Some time ago Mrs. Lillian Fitch, an Omaha girl who is a graduate of a New York school of dramatic art, succeeded in organizing a drama club over at the Bluffs, and one of the hospitals that city was the beneficiary of its first performance. "The Charity Ball" was chosen for production and, although rather pretentious for amateurs, yet under the capable direction of Mrs. Fitch was produced at the Bluffs theater on Friday night and proved a successful affair from every point of view. The majority of the professional attractions that have been seen at this theater during the present season. The cast of "The Charity Ball" was John Van Buren, Perry Badollet; Dick Van Buren, Perry Badollet; Judge Feer Gurney Knox, George Hughes; Franklin Cruger, Henry Paschel; Mr. Wright, Richard Hetherford; Alec Roberson, Forrest; Mr. Betts, Fred Knipke; Peaton, Claude; Mrs. Lewis, Margaret Stephan; Jasper, Mr. Lewis; Mrs. Van Buren, Frances Dajey; Bess Van Buren, Marion Benton; Mrs. Camille De Meyer, Mrs. M. Wellman; Phyllis Lee, Florence Davis; Maud Bealey; Ann Cruger, Jessie Wallace.

Mr. Robert Downing is a very portly gentleman with a wealth of embonpoint and a plethora of lung power who occupies a somewhat anomalous position in the theatrical world, being neither steady enough for a star nor sufficiently erratic to be called a comet; neither is his orbit very well defined, but, certainly, when he reaches Omaha he is at an apex, whether it be perihelion or aphelion matters not, although there are those who suspect that it is perihelion. However, this man certainly is a familiar atmosphere. In his little curtain speech to the people at the Boyd last Saturday night he took occasion to refer to his thirty years of experience on the stage and his boasted of the ripeness of his judgment. None of us will dispute the chronological data to which Mr. Downing referred, nor the ripeness of his judgment. This latter will be admitted, in fact we might be justified in saying that Mr. Downing's judgment is over-ripe. If the play he presented in Omaha, and gave his oracular endorsement, is to be taken as a criterion, we may say that Mr. Downing's judgment is rotten. It certainly is not sound. Mr. Downing came to us with the announcement that he had intended to give up the classical drama, his experience having satisfied him that the American public does not care for that sort of thing. Again he would endorse Mr. Downing's views. He would have profited had he given up the classical drama some years ago and the classics probably would have escaped several outrages which they have suffered.

Mr. Downing spoke of his experience as playing in the support of such actors as John McCullough, Booth and others who have made themselves not only familiar but famous to the American public. There are still some who remember Mr. Downing when he was playing in these companies; they can also remember the stars whom Mr. Downing so carefully imitated. Those of us who have spared the time to see his several efforts presenting characters which were essayed by Booth, McCullough and their ilk, can easily see the great stars in Mr. Downing's somewhat of a real actor as one might say where they ranged, stumped, and where they stamped he stamps; he roars where they roared and growls where they growled; and, in fact, presents an excellent imitation of a real actor as one might say into a bad actor with a bad play and it will take much more than his own personal en-

ment last week the balance of the season. Last Wednesday the lumbermen filled the house and on Thursday evening the classic life ever so successful.

John W. Isham's famous "Octoroons" company comes to the Troaders, commencing with today's matinee, for a week's engagement. Smart and Williams, Hampton and Johnson, the Brittons, William McManis, Billy Miller and others are featured in this splendid production. It is a condensed farce, and, introducing the entire company, while the olio has been carefully grouped with features. The last half hour of the program is devoted to "Thirty Minutes Around the Opera." The chorus of forty voices is said to be good. Mr. Isham's company numbers forty people, each and every individual an artist. The engagement lasts an entire week, including Saturday evening, with daily matinees.

Play and Players. Peter P. Daily is to star. Judge has returned to the Paris stage. George W. Lederer means to produce "The Tom's Cabin" in London. Ellen Terry is having an English version throughout the country for the purpose of dictating terms, salaries and other matters to the vaudeville players.

Shortly after the new managerial combine was formed it commenced to show its hand by reducing the prices paid for different acts from 25 to 50 per cent. Not only were salaries reduced, but commissions for booking the acts were also charged the players and no exertions were made which result in forcing many of the smaller acts to leave the vaudeville theater or music hall. As a result the players were forced to take action and the union was the result. It was a small one at first, with but a dozen members, but it grew and amazing rapidly into a formidable body which it made its first radical move in the east, where a strike was declared, and after being out for but a single performance the managers acceded to the demands of "The Rats" and the first battle was won.

MUSIC. The matter of giving concerts is one that puzzles the brain of the average musician, for when it comes to the necessary financial end of undertaking it is found that piano players, orchestra players, organ and piano tuners, etc., do not give their services for nothing, as many musicians do. Why not give a concert? This is the first cry of the Ladies Aid societies, the Epworth leagues and every other social and religious body in existence that I know of save one—and I shall leave that one open to conjecture. The giving of concerts for purely commercial reasons is a direct infringement on the rights of the musician. But musicians do not think very much about themselves and their interests, as a rule, and the result is that they are not treated as they really deserve. It is the fault of the musician. What right has any organization to procure the services of musicians in order to raise money for a scheme which does not benefit music in any way? If a musical society is to be a means of having the parsonage doors painted? Let the people of the church, who joined it without compulsion, who own the church building, give the money out of their pockets, here a little and there a little, and the parsonage will be painted and the doors unpainted. But, no! the first thought is let the choir give a concert. It is detrimental to the cause of good music. It is a disgraceful and unchristianlike thing to do. It ought to be discontinued. When the cause of church music is at stake or needs support, then and then alone should the musical forces rally to the financial aid. And if the organ were confined to this and we would soon have a musical atmosphere. I can imagine nothing more inconsistent than to see a church member go to a musician and ask for his services at a concert given to defray the expenses of painting a study or painting a ceiling. If church people would grow more in the habit of feeling that they did not belong to the church half as much as the church belonged to them it would seem that money raised by the concert sale of tickets for concerts would be unnecessary. Personally I have never given a church concert for any purpose excepting direct results to the music fund, and in honor to the fair women and splendid men of the First Methodist Episcopal church, in which it is my privilege to direct the music. I must add that I have never been asked to. But I have given my last concert with admission free even for a music fund!

Is there not a certain feeling of appreciation in the human heart? I have seen the merry offertory plate pass unattended, unnoticed and unappreciated through a whole row of people at Mr. Butler's recitals and at Mr. Taber's recitals. I considered the user lucky that he got the plate back. People who will frequent a church on one of these occasions when he organist is presenting a program which has cost him many hours of labor, and which he has secured professional assistance that must be paid for in some way, financially or professionally, and who will fall to place at least a nickel in the plate, are dangerous to the organist. In any event, let the user, whether or not he receives anything, keep an eye open lest he lose some of what he already has!

Let me tell you what the "poor people" do. At Trinity cathedral one day in winter I went down to hear Mr. Butler play at one of his recitals. I heard Dean Fair speak of giving to the poor and lending to the Lord, and all that, and I saw the ushers pass the plate for the offerings. Near me was a little chap, his clothes were not by any means new, yet overtly good looking. He was standing over the large heat radiator in the floor at the back of the church, which was crowded, and the ushers passed him by, doubtless thinking that he had come in to get warm. Imagine my feeling, if you can, when I saw that youngster walk over to the usher, drop a coin in the plate, unobserved by the usher, and dodge back again. I tell you that was the best seat in the church and I sat there and I was doing good work and he was the assistance of Mrs. Noel, a recent acquisition to the musical force. Mr. Rush is arranging to give a concert for the organ fund on February 23—that is next Thursday evening. He will have the assistance of Messrs. Landsberg, Olaf Nordwall and New-

For the Family. All ages hail with delight the coming of the most wonderful, meritorious preparation that will lighten the ills of humanity and will do away with the taking of obnoxious, violent purges, inconvenient liquids, and pills that tear your life out. Simply because in CASCARETS Candy Cathartic you will find just what you want, convenient in form, pleasant of taste (just like candy) and of never-failing remedial action. They have found a place in millions of homes, and are the favorite medicine of the whole family, from baby to good old grandpa. Don't be fooled with substitutes for CASCARETS! THIS IS THE TABLET THEY WORK WHILE YOU SLEEP. BEST FOR BOWELS AND LIVER. 10c, 25c, 50c. NEVER SOLD IN BULK. DRUGGISTS. GUARANTEED TO CURE: Five years ago the first box of CASCARETS was sold. Now it is the most famous medicine in the world. This is absolute proof of great merit, and a similar medicine in the world. This is absolute proof of great merit, and a similar medicine in the world. This is absolute proof of great merit, and a similar medicine in the world.

Mme. Sembrich. We have waited for this treat for a long time. We have heard Nordica, and Melba, and Scarlatti, to say nothing of the adorable Patti, and we are waiting patiently for Emma Gamble and Sembrich, and last, but not least, the peerless Calve. Which is the greatest of all these? How many times is the musician asked this question? Of course personal enthusiasm adherents of either will proclaim their choice to be the best, but that is not conclusive evidence. It is merely a matter of taste and should not be dwelt upon tenaciously by people of taste. Which color do you like best for a gown? white or black? pink, crimson, white or green? Has not each color its place in the color scheme of the world's gaiety? So with these great artists. Emma has her great part. Calve has hers. Nordica here, and so forth. For my own part I can think of no Carmen but Calve, no Elsa but Nordica, no Marguerite like Emma, no Lucia like Melba, and so on, but that is as I have already stated, merely a personal choice. Sembrich is great. Unquestionably, tremendously great, and hearing her sing will be worth the price of two lessons from any teacher of singing, to any student of singing. Why? Because Sembrich is a living exponent of what is beautiful in tone. She is the perfection of the principle of beautiful singing, and her singing should be the model for every singer who should be. The opera in which she will sing is "Don Pasquale," a sketch of which will be given later in this column, before the presentation of the opera. While more ability could have been chosen and while a chorus would have been a welcome background, yet there remains the fact that an artist can reveal herself in "Don Pasquale," and to the student of the vocal art Sembrich is a revelation. Her singing stands for an idea rather than a personality. It is not our nature too strongly inclined to dwell upon the personality of artists rather than the art itself which they are expressing. The Sembrich appearance will be March 1.

Opheum. In conjunction with the great Opheum Circuit. Omaha's Popular Family Theatre. Prices Never Changing. Eve'g 10c, 25c, 50c. Week Commencing Sun. Matinee, Feb. 17. The Popular and Talented Comedians. EUGENE O'ROURKE AND COMPANY. JOHN WILSON and WING BORTHA. THE WILLY COLLINS. ORISKANY TRIO, Equitribists. The Noed Little Star. JOE SANTI, Boy Soprano. BELMONT AND WESTON. JOHN T. POWERS, Comedian AND THE POPULAR KIDNDRAM. MIACO'S TROCADERO Telephone 2259. ENTIRE WEEK INCLUDING SATURDAY NIGHT "ISHAM'S FAMOUS OCTOROONS" THE LARGEST AND MOST COMPLETE COLORED ORGANIZATION IN AMERICA—PRESENTING—A Progressive and "King Rastus" 40—FAMOUS TIME-TRIED FAVORITES—40 Ed. T. Harris, Walter Smart, S. H. Dudley, Geo. Williams, Eva La Rhue, Bertie Ormes, Cook and Jones.

BOYD'S Theatre. Woodward & Burgess, Managers, Tel. 912. 4 Nights & Saturday Matinee, commencing THURS. FEB. 21. An Event of the New Century. BROADHURST'S GLEEFUL PLENTITUDE THE ALL ABSORBING WHY SMITH LEFT HOME? George L. Broadhurst. Author of "The House that Jack Built." "What Happened to Jones." "The Wrong Mr. Wright, Etc." PROD RECORDS: Four months at the Strand Theater, London. Three months at Madison Square theater, New York City. BOYD'S THEATRE. Thursday Evening, March 7, at 8:15. Only appearance in Omaha of the Sembrich Opera Company. Under the Direction of C. L. Graf, in Donizetti's Opera DON PASQUALE. With the Following Great Cast: Norina, Madame Sembrich; Dottore Malatesta, Signor Benzande; Don Pasquale, Signor Rossi; Notaro, Signor Galazzi; Ernesto, Signor de Lara; Conductor, Signor Berginani. At the close of the opera Madame Sembrich will sing the grand aria from "Lina di Chamouniz," by Donizetti. Grand Orchestra. Subscription sale opens February 23. General sale opens February 25. Tickets \$1.50, \$2.00, \$2.50, \$3.00. Sale at Madison & Holiday's, corner 15th and Douglas streets. Robinson & Loch's School of Physical Culture, 1310 HARNY STREET. Old men made young again! Mr. Kelly. DEVOTES HIS STUDIO HOURS TO THE CAREFUL ELIMINATION OF VOICE DEFECTS IN STUDENTS, AND TO A THOROUGH COURSE IN CORRECT BREATHING. THESE FEATURES SECURE BEAUTIFUL, RICH AND NATURAL TONES. Residence—Studio, Dwyer Bldg., 1802 Farnam St.

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At last Omaha is to have a visit from...

At All Saints church today there will be a musical service, beginning at 4 o'clock sharp. Mrs. Myron Smith and Master Larkin will be the soloists. The regular choir will be heard in the "Magnificat" and "Nunc Dimittis" of Arthur Somerell and in Sir Joseph Barnby's beautiful hymn setting of the favorite old hymn, "Abide with Me." Mr. Simms will be the organist, as usual, but he modestly forbids his advising what he will play. Whatever it is will be good and it will be well played.

Mr. Walter Young will play Schumann's "Tranquillo" for the morning offertory solo at the First Congregational church and the choir will sing "The Lord Bless You" (Barnby). In the evening Mr. Young will play a "Reverie" by Tours, the Magnificat and Nunc Dimittis of Bunnett will be sung and Mrs. Sheets will sing Rodney's "Glen." An event which is especially worth recording is the presentation, on last Friday night for the first time in Omaha, of Barnby's beautiful cantata, "Rebekah." There are so many "Ruth" works of varying merit that an admirer of Rebekah suggested to Sir Joseph that she might make a good theme for a cantata and his heart has evidently been in his work, for his "Rebekah" contains some sparkling gems. The chorus work was well done and Mr. Keck is entitled to the praise he heard on every hand, for it is but a very few years since he took the musical matters of St. Mary's Avenue Congregational church under his able direction and in that time he has gathered together a goodly array of singers, who are enthusiastic and work hard and earnestly for the success of the services. Mr. Keck presented this work with the aid of several orchestral instruments complementing the work of Mr. Allen at the organ and Mr. Allen's son at the piano. Mr. L. C. Hazelton sang the tenor aria from the work with beautiful tone quality and consummate finish. This Mr. Hazelton's habit: he can't help it. As usual, he was vigorously applauded. The other assisting artists were thoroughly satisfactory. Miss Belle Robinson entertained a few guests at a musical studio tea in her Omaha studio Thursday afternoon. About thirty women were present to hear Miss Robinson play several piano numbers. One week from tomorrow night the Omaha Mandolin orchestra, under the very efficient direction of Ernest Zitzman will give a concert at the Kountze Memorial church, when the resources of the instrument will be exemplified. There is one thing to be said about this mandolin or-

chestral scheme; that is, that it furnishes musical instruction to many people whose musical training is in its early stages. Many people can learn to play the mandolin who would not have the patience necessary for the violin or cello. If the good work is carried on, after the mastery of the mandolin there comes a thirst for a knowledge of some of the greater instruments, and the mandolin has been a stepping stone for many a young player toward higher achievements. The mandolin is not to be despised on account of its limited capacity, but appreciated at its real merit. The effect produced by a mandolin orchestra is very pleasing, soothing and aesthetic, particularly when assisted by the harp, flute, reeds, cello, basses or other orchestral instruments of distinct color tones. This scheme is carried out in the concerts of the Omaha Mandolin orchestra, and the concert is worthy of patronage. The great attraction of this concert, in a virtuous way, will be the playing of Mr. Sembrich, who is heralded as the greatest living mandolinist. Mrs. Myron Smith will sing. Miss Swanson will play harp solo and the Adell Layer quintet will appear. Mrs. Bateman, the leader of the musical department, announces a Chopin program for Friday morning, February 22, at 10:30 o'clock. The musical service at Kountze Memorial church last Sunday night was a complete success. I have heard nothing but the most favorable comments from authoritative sources on the work of the choir, which is composed largely of the young people of the church, is carried out in Mr. Cheney, and a few well known outside singers, who give assistance to the new choir for its first big musical service. Mr. Trefz is an appreciative pastor. He is awake to the necessity of good church music and that is a great comfort to a choirmaster, and can be heartily asserted. THOMAS J. KELLY. Miss Julia Officer, piano, Karbach bldg. Parents Both Succumb. PITTSBURGH, Feb. 16.—Mrs. Amelia Holmes, who, with her husband, James Holmes, and 6-week-old child, were over-seen yesterday by James from a natural gas stove in the bedroom, died today. The husband and baby are in a precarious condition and will likely die.