Amusements

twenty-five years ago and stayed at a little and held out her arms. But the child of the gallery enabled me to slip away withramshackle hotel located somewhere down Georgia Drew Barrymore passed on, un- out further perjury. Resuming my charge in the bottoms I didn't dream that a quarter of a century later I would come here and find a metropolitan city in which I was destined to take my first automobile ride," exclaimed Stuart Robson, the veteran actor. yesterday morning as he dashed along Sixtcenth street on a locomobile.

'I have always been sort of afraid of these new-fangled things. We got along pretty well without them fifty years ago and it is kind of hard to keep up with this modern pace. What would those matinee girls do this afternoon if anything were to happen to me?" Bertie, the lamb, ejaculated as the automobile took him past the government building at breakneck speed. the ladies, I don't want to disappoint them, so get me back to the hotel right side up

Mr. Robson was driven through the res blence section on West Farnam street and was taken for a spin through Hanscom park. During the ride he was enthusiastic in his praise of Omaha and said that the city's

growth was beyond belief. "The streets are beautiful," Mr. Robson exclaimed. "It is wonderful the way the city has equalized the grades and made all the hills so accessible. Omaha seems to be

Mr. Robson's home is at Sandy Hook but a short distance from where Sir Thomas acts. Lipton has been during the yacht races. dined with Sir Thomas and became quite well acquainted with the enthusiastic sailor. "I know many sportsmen who are sorry that Sir Thomas has not had better success in Though well on in years, in poor health the races. He is such a perfect gentleman and broken in fortune, he still took a and has entered into the races with such reseate view of life, and when, three approximanities spirit that he won the symmonths are, he passed through Omaha on pathy of everyone who met him," said Mr. Robson. "He told me two weeks ago that he would get married if he won the races, I was almost tempted to wish that he would win and that some bright American girl would win his heart. Such a fine fellow ought to be married.

'He is thoroughly in sympathy with Americans. I said to him one day: 'Who is the greatest man in the world?' He replied without a moment's hesitation, 'Thomas A. Then he explained that most great men can be replaced very easily and that the death of the average man who is supposed to have attained greatness has but little effect on the world. 'But it's not so with Edison,' he continued, 'I do not believe the world will ever see his equal."

While driving through Hanscom park Mr. Robsen noticed the large Spanish cannon

"The gvernment has a gun near my house which is so big that it will cost \$3,000 to shoot it. It never has been shot yet and all the people in the neighborhood hope that there never will be any octhe Spanish war broke out my neighbors to go to the mountains very suddenly. It was a foregone conclusion that the Spanish fleet would attack the Atlantic coast. Mrs. Robson and I did not share the fear. We had one neighbor who was terribly alarmed. He has a pretty little home, which cost about \$2,000. One day he was expressing his fear of the Spanish armada, when Mrs. Robson exclaimed: 'Why, the Spaniards won't waste \$3,000 worth of powder shooting at a \$2,000 house.' The overwhelmed him. We had the pick of to say about Spanish fleets.

When asked how it seemed for him get back into his old role of Bertie, the lamb, Mr. Robson replied: "It's lots of fun. I don't have to work. All I do is talk and look inane. It is much easier work for me than putting on new plays. My dearest wish is that the public will continue to accept me in 'Henrietta' from year to year as it has accepted Mr. Jefferson's 'Rip Van Winkle.' But then he has harder work in Rip than falls to my lot in 'The Henrietta.' Next year I shall probably put on 'Comedy of Errors.' It is so difficult to get new plays and their success is so uncertain that I do not feel that I care to attempt any new productions.

Mr. Robson is the same merry little man he was twenty years ago. His face is as round and red as ever and he is as young in manner as many fellows who have only one-third his age to their credit. "I have a granddaughter, who will be a young woman in two or three years, but I can't persuade myself that I shall soon be called upon to pose as grandpa at a coming party." said Mr. Robson, "But I suppose we all have to do it."

Maclyn Arbuckle, who plays the role of Nicholas Van Aylestyne in Stuart Robson's revival of "The Henrietta," tells this story of stage life, which is not only dramatic, but is filled with a pathos of

According to Mr. Arbuckle, "The Rivals" was being produced on the night in question. Mrs. John Drew was cast for the role of Mrs. Malaprop and in the production was her son Sidney, her daughter, Ethel Barrymore, and Mr. Arbuckle. Mrs. Drew had never seen her lovely granddaughter Ethel on the stage. Every player in her company knew that the tenderest passion of her heart was for her dead daughter, Georgia Drew, who had married Mourice Barrymore. They all knew, too, that Ethel was an offspring of that union. Mrs. Drew on that night, even then in failing health, had stepped into the wings prepared to go on with her part when there came fluttering down the stairs a vision of girlish beauty, in velvet gown and Gainsborough hat. There was a smile of anticipated triumph on the face of the girl and she passed the old actress without a look or smile of recognition. Her whole soul was consecrated to this great moment of her life-her debut, in the calling of her forbears and her parents. Mrs. Drew looked up as the girl passed; there came a sudden pallor to her wan face; she staggered back.

Well, when I first came to Omaha "Georgia, my little Georgia," she gasped Mr. Arbuckle. She did not play Mrs. Malaprop that evening, but little Ethel and when it was over her histrionic tribit ill," was the response. A few months always been thought that the fleeting vision of her grandchild, looking as did Georgia Drew in her younger days, broke her tender old heart.

Jack Haverly, the old-time minstrel man, who died the other day in Salt Lake City. was well known to the theater-going public of Omaha eighteen or twenty years ago. He was in the zenith of his career then, and besides managing playhouses in New York. Minstrels." Brooklyn, Philadelphia, Cincinnati and Chicago, was backing some twenty traveling his famous Mastodon minstrels. He was then to the theatrical world what Charles Frohman is today, and it is an odd fact in this connection that Frohman, then a mere far ahead of Kansas City, San Francisco slip of a lad, worked for Haverly in the and other hilly western cities in that re- capacity of bill passer. He accompanied and while in the various London playhouses hawked bills through the aisles between tice of the peace. I awaited no official war-

Last summer while Haverly was "on his Before Mr. Robson started on his tour he uppers" he called on Frohman in New York and, it is currently reported, was not very cordially received.

But Haverly never lost his nerve. months ago, he passed through Omaha on his way to his undeveloped mining interests in Utah, he spoke hopefully of the future and cheerfully looked forward to the time when his mines would make him rich. This characteristic was marked in him throughout his entire career. He could see money in things where nobody else could and was often led to back theatrical ventures that proved disastrous. It was such reverses that kept him a poor man despite his success in other lines.

About twenty years ago Haverly filled a date in Omaha with his famous Mastodon minstrels. It was a good show and hundreds of people saw and enjoyed it, but the occasion was attended by an incident which was not on the bills and which no doubt is still recalled by many now living in the eitv. which stands near the northwest corner of from Minneapolis to Omaha by special manager from the Green Mountain state, the park. It reminded him of his home at train, but the engine broke down on the are the promises held forth by U. D. Newell. the return of a dollar to the uneasy audi- Tramp." In this play the author, E. E. and who was afterward richly rewarded by casion to give it a trial. We are afraid Haverly, was Charles MacGeachy, his treas- gives us deft character delineations that, it will blow us all into the ocean. When urer. Mr. MacGeachy was in Omaha last we are told, hold the audiences entranced were frightened. Many of them decided when he took occasion to parrate the incident as follows:

man was reassured and had nothing more minstrelsy in the ranks, including Billy Emerson, Billy Rice, Sam Devere, Mc Andrews, Billy Welsh, Tom Rice, Zanfretta. John Lee, Gorman brothers and many others whose names I cannot recall just the party and I was treasurer. Haverly had an incorrigible propedsity for drawing on the company for excessive amounts and taking snap judgment by giving little or road fares because some heavy and unexpected draft of Haverly's in the town had wrung every dollar out of me. It was not an unusual thing for me to borrow Emerson's or Rice's diamonds and pawn them on the spot until night time, when I could redeem them with the proceeds of the performance. We were all used to the drafts. however, and took mastodonic pride in onoring them. "The jump from Minneapolis to Omaha

was a terror. Haverly wired us at Minneapolis to look out for a \$5,000 draft at Omaha. Now, the company could not possibly arrive in Omaha before 5 p. m., two hours too late to save the draft. I accordingly preceded the company on an earlier train, with the \$5,000 and protected the draft. The remainder of my time in the town was devoted to booming the show with fictitious bulletins on the newspaper boards regarding the wonderful speed that the Mastodon minstrels' special train was making, though I hadn't had the faintest intimation that the train had even started from Minneapolis. Their silence turned several of my hairs gray. I kept up this lying until it was time to open the theater-the one on Douglas street, now devoted to variety amusements -and no sooner were the doors open than the house began to fill rapidly. The vance sale was enormous, something like \$500, and I had wisely collected it. After putting the ticket office in charge of a stalwart special officer whom I had cultivated during the afternoon for the purpose stationed myself at the door and took all tickets. The rush was terrifice, but I'm sure not a guilty ticket escaped my fingers. In the thick of the crush I was handed a for some minutes; my knees weakened as I read it. It was from Frohman, dated at Missouri Junction, 5 p. m., stating that the engine had broken down there, and as he could not arrive in Omaha on time, asking that I hold the house as best I could. "It was then 8 p. m .- house packed and

company 300 miles away. "Shaping my face into a smile I put an usher at the door temporarily and appeared

Hostetter's

What it has done for others during the past fifty years it will

Dyspepsia, Indigestion, Constipation, Biliousness, Nervousness or Malaria, Fever and Ague you should give this wonderful medicine a fair trial. It will

Junction telegram in my hand.

'This, ladies and gentlemen.' I stam mered brazenly, 'is word from the company that they are now at Council Bluffs, all blacked up, and will be here in fifteen minutes.' The whistling and cheers from hearing and unheeding, and with a pitiful at the doors, I had to face demands for pass ery old Mrs. Drew sank in the arms of checks, refunds of money, invitations to drink, smoke and chew, but I met them all with good-natured firmness. I gave up went through the role assigned to her everything but money, stood more abuse than a car mule gets, heard my pedigree umph was complete. "Where's grandma?" in all the colors of the rainbow and acshe asked, flushed and happy, "She's a cepted challenges to mortal combat on the morrow. Finally I leveled another telelater Mrs. John Drew was dead and it has graphic announcement on the now rampageous audience. I left the doors to themselves while I vaulted upon the stage and flaunting the same Missouri Junction dispatch of 8 p. m (then 10 p. m.), I got the audience quieted a moment. 'Ladies and gentlemen.' I said deeply and damnably 'another dispatch. I'll read it to you.' And I read: 'To Omaha Public: We are delayed on the bridge. Will be with you in five minutes. God bless you. Mastedon

"The storm of yells, hand-clapping and foot-stamping that greeted this audacious companies and was on the read himself with announcement was just a bit derisive. It was the last gasp before I should lie down and be trampled by the audience into the consistency of catment mush. I had no scoper taken the doors than an excited praire dog informed me that he would be back in five minutes for his money or the minstrel magnet on his tour to England, death. He did return, sure enough, with death in the form of a constable and a jusrant reading, but, taking all three aside downstairs. I asked them how much they respectively wanted, and finally settled with them. Then I put the bandits under oath not to reveal the transaction until after the performance and returned to my

"Hardly had I reached the top of the stairway when the distant familiar strains of the Mastodon brass band wafted in from the street. I grew dizzy from the relieved suspense and dropped in a heap on the floor as the company poured up the stairs in stage make-up and, stalking through the auditorium, climbed upon the platform and started some chorus of welcome, in which the audience gaily joined in the refrains It was then after 11 p. m. Any sort of performance was given regardless of the seprogram and maintained until almost day light, when the company asked permission to board the train for San Francisco. That \$11.50 to Prairie Dog & Co."

Coming Events.

A true Yankee story, presented as an in-The troupe undertook to jump New England actors, piloted by a veteran way and delayed the arrival of the party who will present for the first time in this here until almost midnight. The house city this afternoon and tonight his sensawas, nevertheless, held for them without tional comedy-drama, "An American ence. The man who accomplished this feat, Kidder, who wrote "A Poor Relation" and "Peaceful Valley" for Sol Smith Russell, season at the head of another attraction, until the curtain rings down upon the final scene, when every wrong has been righted, the just rewarded and the guilty punished. Manager Newell has secured a good cast for "Yes, that was a holdup indeed, that I its portrayal. The scenic embellishments would not care to undertake again for and mechanical accessories will be on a three times the money represented," he scale seldom equaled in plays of this debegan. "The company was a great or- scription. The locale of the story will be ganization at the time, numbering some truthfully depicted and the costuming will sixty people, and playing to crowded show the quaint, queer conceits of the res-

York, and to which place she, it is author. tioner and without any comment as to abil-Itatively stated, returns with the same play this season. Miss Russell, although one of no advance notice. His drafts kept us in the most recent of Manager Charles Frona condition of perpetual impecuniosity and man's stars, bids fair to become one of the necessitated not a little financiering to most permanent. This is largely due to her meet the heavy salary roll and expenses of own personality and manner of acting, which the company without impairing his credit were so pronounced in her bygone days of at the banks holding his drafts. I was "Esmeralda," "Elaine," etc., as at the presoften forced to stand off salaries and rail- ent time, though not of course so well rounded and artistically finished. Miss Russell's new play has won strong praise for its excellent wit and quiet humor, for its satire that is most delicate when it is most potent and most effective when most gentle; for its subtle love romance, which is refined in every respect, and the dainty star and her company are all credited with piquant and intelligent acting therein. Its story reduced to absolute description is only the love of a prince and a princess who are acceptable because the playwright has not placed them in any unpleasant circumstances. The company supporting Miss Russell still includes Mrs. G. M. Gilbert, who was with her in "Miss Hobbs." members, though new in the organization, are widely known in the profession and are Orrin Johnson, W. N. Thompson, Lawrence D'Orsay, Richard Bennett, Charles Butler, Robert Hickman, Harry Rose, Allen Murnane, George Forbes, John Randolph, Donald Gallaher, Edwin St. George, Eleanor Sanford and Mabel Morrison.

"The Casino Girl," the musical extravaganza diversity of the New York Casino, will on Friday, October 11, come to the Boyd theater. "The Casino Girl's" story ig: looked, but, mark you, it is a fault, just A prima donna from the Casino flees New York and the stage for quiet and millinery commerce in modern Cairo, Egypt. Pilsener Pasha has brought such a fine quality of beer to the khedive that the German is made a pasha. Pilsener's understanding of the privileges of a pasha includes the possession of lots of wives and besides a house ful of femininity he adds to the collection dispatch which I was powerless to open about forty chorus girls who have been stranded along the Nile by Gaggs, an elongated tenor. When the Casino girl quit New York she left behind her a young beau. This youth turns up in Cairo and renews his courtship, which is interrupted by his arrest as a notorious outlaw called Muley It that natural? Is is comfortable? Bey. Muley himself, who is a jovial scoundrel, contrived the arrest to divert suspicion ward rapidly as you write. The result. from himself. He is aided in the conspiracy by a companion who is equally scoundrelly and genial. Between Pilsener, the wives the two comic opera thieves and Gaggs, the comic opera star, the main fun is released. it off for "art," but they would not think of It is foiled by the picturesque elements of the Casino girl, her sweetheart and a back- haw-haw-haw-ning" for "good mornground of gorgeous choruses. Of the cast of sixty the most prominent artists are Frank Bernard, R. E. Warren, Ben Grinnell, Harry Short, Miss Clara Palmer, Nellie McNaughton, Carrie Reynolds and Hattle Shun them as you would the plague. It

> A special feature of this week's bill at the Orpheum will be the original Beaux and Belles' Octette, a new vaudeville creation which has become a fad in New York. one of the most important offerings of dance skillfully and gracefully. The music is by Henry T. MacConnell, composer of the tuneful numbers of "The Casina Girl" and the lyrics are by Robert B. Smith Stage Door," "When Pa Goes Out at

After all, the true exposition of artistic

"Smart Fooling," will have a try at it and suggestion that, no matter what vowel is see if they cannot capture Omaha, as they sung, the tone does not seem to slip all around in the mouth, but is concentrated at one focus point. The vibratory sensations which are felt at the bridge of the nose and other places are easily explained. but this is not the time or place to discuss

Stiffness of the muscles of the vocal machine is denounced by all authorities. but yet people will persist in continuing to sing with rigidity. They will not learn a lesson from the pugilist, who is no longer trained as a blacksmith, trained to strike in a certain way, trained to exert brute force. No, today he is trained all over. The man, not the arm, is developed The muscles when relaxed are soft and pliable. In the conflict it is dexterity, flexibility, rapidity and rythm that win. He or she who has to struggle for the tone which ought to be in his or her compass is a "harmonious blacksmith" maybe

but not an artist. Now that the Auditorium project has elected another board of directors and now that some new blood has been infused into the idea, it might not be amiss to draw attention to the fact which many people try to evade and ignore, namely that there is a crying need for certain accommodations in Omaha and that need is felt every day. It is to be presumed that the citizens of Omaha are not going to take backward strides in education, or in art. It is to be presumed that the march of refinement and progress will continue to go on. It is safe to surmise that the people of Omaha will wish to have their sons and daughters educated in the fine arts.

There is not an art home in Omaha There is not a building in Omaha suitable for studios, especially. Those buildings which could be used to advantage perhaps, are closed to the seeking musician on ac count of the noise which a busy studio should cause. Others are equally open to

I know of a number of prominent musicians who have recently walked up and down the avenues of this beautiful city with the money in their pockets to pay for rental in advance, if necessary, earnestly seeking a place to teach the sons and daughters of our people. I saw in a local paper some days ago that the military companies of the city were thinking of im portuning the people in connection with the Auditorium to give them some room in the building. There is no place here to give concerts except Boyd's theater or the churches. Both have their objections

We need a studio building and we need it badly. This is not a cry for art, not a plea for culture, it is a plain cry for "room to rent." It is a business call, not a sentimental one. It is for the students of Omaha not for the profession. We need a recital hall to accommodate

a few hundred persons. We need a concert hall to seat about 1,500 or 2,000. These are actual present needs. They are necessities. If a member of the committee will inquire into it he will find this to be true.

Should we not all urge the committee of the auditorium project to reflect upon those actual, positive needs while they are also looking to the future possibilities of great, big events which will require an auditorium of the dimensions at present considered. These big affairs may come. Will they come often enough to pay the terriffe expense of keeping up such a big building? If they do not come often enough will not the expense make the rental prohibitive? I do not know. I merely advance the in

While on this subject I may state that after careful inquiry I have come to the fixed conclusion that any suggestion to the musicians offered by the committee in the way of grand opera prospects are not worth building upon. I have the best authority for stating that grand opera in vast auditorium buildings is a flat failure. Therefore, let us not reckon upon the

Let us induce the Board of Directors to consider carefully the present actual wants as well as the future possible wants. Let us have an auditorium. But, what is

This evening, in commemoration of the death of the post Tennyson, today being the ninth anniversary, the choir of the First Methodist Episcopal church will sing as the anthem the poet's famous lines,

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A ROYAL **FAMILY**

as presented by Miss Russell for six months last season in New York. Prices—boxes, \$2.00; first 3 rows orchestra, \$2.00; balance lower floor, except last 4 rows, \$1.50; last 4 rows, \$1.00; first 2 rows balcony, \$1.00; balance front balcony, 75c; rear balcony 50c; gallery, 25c. Seats now on sale.

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and associate players, including Ambrey Boucleault, William Norris and Marcia Van Dresser, will offer his latest production Will offer his latest produc FRANCESCO DA RIMINI October 15 and 16.

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"Crossing the Bar." set to beautiful must by Rev. H. H. Woodward, M. A., an Eng

Miss Lillian Fitch, the well known elocutionist, has resumed studio work and has also been engaged as special teacher of elecution and dramatic art at Believue. Miss Fitch has proved a valuable and in teresting adjunct to many good concert programs here and it is an excellent idea to have a good elocutionist on concert programs such as those given by churches, societies, women's clubs, etc. It is now becoming quite the thing also to have cer tain readings pertaining to choral works presented in connection with the program.

Miss Luella Allen has resumed her teach ing and her violin pupils are constantly

Men's Christian association that the Chi cago Symphony orchestra will be one of his attractions here this season. Mr.

THOMAS J. KELLY.

AMUSEMENTS.

BOYD'S Theater WOODWARD & JUST ONE PERFORMANCE FRIDAY EVENING, OCT. 11, at 8.15, Mr. Samuel E. Park will present (direct from the Shaftesbury Theatre, London.) The New York Casino's tremendous Trans-Atlantic Triumph, the musical extrava-

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centuries. Gives a normal flush of health to the entire body. Perfected by a process known only to us. Adapted to all household uses. THE CUDAHY PACKING CO., Omaha and Kansas City. Omaha house was \$982, of which I gave up and "Magnolia Maids." Powell, the must- stiffness of jaw, tongue or larynx, you are cian and illusionist, will be another of the singing wrong. If your teacher has any strong attractions. He will be assisted by stiffness of jaw, tongue or larynx, he is a company of able licutenants in some singing and teaching wrong. Examine for skillfully and mystifying tricks unlike any of yourself. comment. A funny acrobatic act will be singing is this: (No matter who the contributed by the Savans, a couple of teacher may be or what his reputation is): European artists, while Max Milliann and Ease, Naturalness of tone, Distinct vowel Shields in their specialty, which they term color, without facial contortions, and the

teresting Yankee play, portrayed by real those that have been seen here in the past, His reputation is such as to require no have other places where they have appeared with their fun and nonsensicalities. Memphis Kennedy, a musical eccentric, will introduce a new comedy musical act and Angle Norton, who is well known in Omaha as a member of the teams of Grant an Norton through her work in "A Stranger in New York," will make her first appearance as a monologuist. The Standard quartet of vocalists and comedians and the kinodrome

Musical

with new views will close the bill.

A recent article about the choice of music teachers has brought to my studio several will be made at the Boyd Monday and as to the proper person with whom to Tuesday nights, October 7 and 8. The play study. In reply I have cheerfully and offered is "A Royal Family," in which she gladly given the names of the leading now. Charles Frohman was manager of recently appeared for nearly two-thirds of a teachers of piano, voice, harmony, and so season's run at the Lyceum theater, New forth, according to the needs of the ques-

I see that Lyman Glover, the well known Chicago critic, has recently had a long, serious article in the Chicago Record-Hervice to the aspiring student of vocal and dramatic art. These articles, I believe, do good. In the dual capacity of teacher and critic, it is hard to write advice to singers lest it should be considered that one is blowing his own horn. But, risking the petty opinions of the "thirty-centers," I will here jot down a few things for the singing students to think upon. I do this in response to many inquiries, in the first place, and, in the second place, because there are so many books on the voice, so many methods, etc., that the earnest, anxious student is sometimes perplexed and honestly so. I do not presume to advance quite commonplace offsprings of royalty and any theories or thoughts of my own; that work belongs to the studio and is said to be worth a price. But I simply state herewith a few plain, unvarnished facts upon the some objection or other. study of singing, which I challennge any

earnest, thinking singing teacher to dispute. First, I would mention what is to my mind the most beinous abomination. I mean the "nasal" tone. We have one of two conspicuous examples of this in Omaha and it is usually considered to be a necessary adjunct of the tenor voice. Those who have heard Jean De Reszke, Edward Lloyd, Sims Reeves, or our own Americans, George Hamlin and Holmes Cowper, will see the truth of what I say. Whitney Mockridge, the great English tenor, is such an artist otherwise that his "nosey" singing is overthe same. There must, of course, be a post-nasal resonance, but that is not "singing through the nose" in such a manner as to make one feel that the singer

would lose his voice if he broke his nose. The second glaring fault is the "wobble." Call it what you wish, the tremolo, or the vibrato, or as a local singer dubbed it recently, the "resonance" (think of it), it is fatal to the beauty and the permanence of the voice. It is as bad in a way as the nasalness, but it is much more injurious It is unnatural. To illustrate: Blink your eyelids rapidly about fifty times. Shake your hand back and forwhat? Still people calling themselves singers and teachers and so forth will insult an audience by singing a whole ballad or group of ballads in that way and try to pass saying "Goo-heo-hoo-hoo-ood mawing." Be not deceived. Ask any of the great artists if I am not right when I say that a singer should shun a teacher who uses the "wobble" or teaches it to others. will work unutterable ruin to your voice if you follow it up.

Thirdly, run away when you hear a teacher or his pupils talk about "putting" the tone here or there, as though it were Boston and Chicago and which has been a golf ball, placing it in the nostrils, in the cheek bones, in the forehead, in the eyethe roof garden season this summer. The ball, in the incisors, bicuspids or molars, in act is composed of four very pretty girls the disphragm, in the small of the back, in and their gallant beaux, who sing well and the breastbone, in the feet, across the shoulders, over the ankles, bosh!

Don't displace it! Keep everything to the focus point and The numbers include "Chappies at the Old keep it easy. It can be done, but it cannot be shown on paper. Night," "Look It Up in the Dream Book" Fourthly and finally. If there is any

grand opera events too much. an auditorium? There is only one way to place a tone.

The field of the good. coution teacher 1 akin to the vocalist and it can very well be used to more mutual advantage.

increasing.

Rosenbecker is the conductor.

I learn from Mr. Willis of the Young