Amusements

Omaha people didn't have many things to choose between at the theater last week, but the few offered a range about as wide as could be wished, from an old-fashioned thriller to Shakespeare's best, with vaudeville and musical comedy between. And it is not by any means a reflection on the taste of the public to record the fact that more people turned out to see the thriller than went to hear the Shakespearean plays, and that the musical comedy did better than either, while the vaudeville show had such patronage as delights the heart of the local manager. Shakespeare isn't a "dead one" by any manner of means, but his plays do not appeal to the popular pocketbook as do those of Mr. Joseph Arthur. Shakespeare is an education, while Arthur is a diversion. Shakespeare named his own fault, when he announced through Hamlet that many rare intellectual treats are "caviare to the general." He enlists the keenest intellectual pursuit of those who are qualified to partake of his offerings, but Joseph Arthur listens the "heart interest" and does his best to get entirely away from the intellectual. And he succeeds fairly well, too, else he would have no following. For the very good reason that the minute a playgoer really begins to think, he turns from Arthur to Shakespeare, from "Lost River" to "Hamlet." Between these extremes of type come the vaudevillians, who afford a something for all—who "sing a little tenor, sing a little baritone, also sing a little bass," and the musical comedy which frankly doesn't undertake to do anything but amuse. This is why the fun set to music gets more patronage than either the intellectual or emotional sorts. Most people have enough to think about in solving the whyness of the coal situation, the meat combine, the landlord and the tax collector without burning out any extensive areas of pia mater over the problems that confronted the heir apparent to the throne of Denmark, and these same problems occasion to many sufficient emotional excitement, so that they need not go to the theater to be harrowed up. But the blessed comedian with his jokes set in rhyme to a jingling tune cometh as a buffer between mankind and care, and for a time at least affords a welcome surcease from past, present and even future worries. So, therefore, great is the name of Musical Comedy, no matter in what guise, and many are the simoleons poured out for the privilege of enjoying its nepenthe.

Omaha people went into raptures over the poppy ballet and its beautiful scenery in "The Wizard of Oz" performance at the Boyd last week, yet they would have undoubtedly enjoyed it very much more if they had known it was the idea of an Omaha young woman. Miss Lynn Curtiss last summer designed a poppy poster, which is still being used to advertise the piece. A very little elaboration of Miss Curtiss' idea led to the addition to the action of the piece of the poppy ballet, and this of course necessitated the painting of the poppy scenery, which was designed by Walter Burge. Mr. Hamlin, owner and manager of the company, unhesitatingly says that it was from Miss Curtiss' idea that this marvelously attractive feature of "The Wizard of Oz" sprung.

Miss May De Souza, the prima donna with the "Storks," is well known in Omaha, she having lived here with her parents many years, getting her education at one of the convent schools. Much of her last summer's vacation was spent here with her school girl friends.

While debating the matter of public taste, one of the "acts" at the Orpheum during the week presented a curious and not altogether flattering commentary on the topic. Four men, each of more than average ability as musicians and possessed of excellent singing voices, highly cultivated and perfectly blended, sang and played on various instruments for the edification of their auditors. Their efforts at entertaining in this direction were certainly such as would be appreciated by any lover of good music. But, to make their act "go," it had to be "funny," and the sweet strains of their musical voices were wasted on a hodge podge of coon melodies for the most part, while the performers were rigged out in the most grotesque of attire. And they gave more time to silly horse play than they did to playing on the instruments, of which they are masters. A violin solo of exquisite beauty and a tenor solo, each of which won a rapturous encore, developed the fact that there were those present who could and did appreciate the music these men furnished. But it was their buffoonery after all that won for them the demands that brought them back to bow again and again at the conclusion of their turn.

Yet we need not despair, for although the light of the intellectual burns low, it is a steady, lambent flame, not blown in fitful guests, and sends forth rays that cheer those who turn to it for illumination. And, wonderful to relate, its light has again penetrated to that dark corner of the world where Mrs. Ebbsmith, Mrs. Tanqueray, the young woman from Maxims, Mlle. Zaza and other types of feminine frailty have held the boards to the utter exclusion of anything that did not present in some form the one question which Gothamites apparently loved to discuss. Of course these women are defended by their champions as merely holding the mirror up to nature; but the mirror has been too clear and the nature is not that sort on which mankind, devoid of prudery, cares to feast its eyes. Many unpleasant things exist in this diversified world, but that is no good reason why they should be paraded on the stage. This is digression, however. The point is that in New York the pure and elevating drama again has a show, despite the Du Barry, "The Two Schools," and "Iris," and even the intellectual is to have an inning. At one theater now a Shakespearean revival is a success, at another a cycle of great plays is being presented and is winning both praise and support. Plans are being made for the introduction of Mr. Walker Whiteside to New York in the early spring, probably in February. Mr. Fred C. Whitney is handling the metropolitan end of the arrangements, and is very sanguine for the success of the undertaking. Mr. Snyder, manager for Mr. Whiteside, and the star himself look forward in the engagement confidently, for they both believe that the young actor will be given a fair hearing and that his art will win the support to which he is entitled. Mr. Whiteside will eschew Shakespeare for the time, and will make his New York bow in "Richelieu," believing that the Lytton play is more nearly in line with the "romantic" school of drama to which the New Yorkers have accustomed themselves. Western people who have watched Mr. Whiteside cheerfully concede that he has all the qualifications necessary to success, yet they remember the fate of Clay Clement, who went to New York well approved by the west. In one of the New York papers of last Sunday this line appears: "Clay Clement, who will be remembered in connection with the 'New Dominion,' is to make his debut in vaudeville next week." Poor Baron von Hohenstaufen!

Coming Events.

At the Boyd this afternoon "The Night Before Christmas," a pastoral drama, opens for an engagement that includes tonight and Monday night. The action of the play takes place in a small isolated country village in Ohio. All the various types of country characters, the country dance fiddler, the meddlesome postmaster, the village cutup, the schoolmarm, the bashful lover and the polished city visitor are impersonated. A murder is laid at the door of the girl's lover in homespun and he is tried, convicted and given the death sentence by his own father, who is the district judge. All ends happily and the real criminal is discovered as the bells in the old church peal out a gladsome Christmas time.

"The Storks," a musical fantasy, which ran for five months at the Dearborn theater, opens at the Boyd Tuesday night and will continue until Wednesday night, with a matinee performance Wednesday. The original principals who gave the production at Chicago are with the company. They are: Richard Carle, Gilbert Gregory, Frank Rushworth, William Wolff, William Rock, George Romain, Albert Adams, Frank Randall, May De Souza, Harriett Standon, Josie Inthopide, Ethel Johnson, Nela Jensen and Bessie Von Nye. Scenically the piece is the peer of any the Dearborn theater management ever put out, and it will be remembered "The Burgomaster" and "The Explorers" was exploited by them. The rise of the curtain discloses the fact that one young Henrico, who is in love with Helen, the bungloo's sister, is a resident of the royal jail, a state of affairs that greatly agitates Malzadoc, a sorcerer and incidentally Henrico's father, and who, in company with his associates, visits the royal palace in the disguise of peddlers and for the ostensible purpose of selling their wares and among the many articles for sale the bungloo espies a snuff box that greatly excites his curiosity and which he buys. He finds in it magic snuff and an ancient script which says, "Whoever shall partake of the magic snuff enclosed within this box shall have the power to transform himself into any animal he may choose by pronouncing the magic word "mutabor;" when he wishes to resume the human form he has only to repeat the same word. "Let he who is thus transformed beware that he not indulge in laughter or the magic word will be forgotten and he will remain an animal forever." As Storks carried off the bungloo's royal scepter, Slimguff, the royal cobbler, suggests that all turn into storks and look for it. The scenes throughout the latter part of the opera show their royalties searching for the lost scepter. In a narrative told by Malzadoc, the sorcerer, to his associates, he discloses the whereabouts of the scepter to the eavesdropping royalties and it is recovered. May De Souza, a former Omaha girl, is the company's prima donna.

An entirely new version of the farce comedy, "McFadden's Row of Flats," with new songs, costumes, episodes, jokes, views, dances, specialties, scenery, stars and features, will be seen at the Boyd Thursday and Friday nights, with a special matinee Friday afternoon. The roles of McFadden and Mike Muldoon, the Milesian troublemakers, are in the hands of Arthur Whitelaw and James K. Nesley. Mae Donahue is the Mrs. Murphy of the cast. The Yellow Kids are handled by diminutive Bobby Halston and Jerry Sullivan. Weary Willie is in the hands of William Frey and Emma Italia is the soubrette of the company. An exceptionally large company is to be seen in the support of the principals.

On Saturday evening at the Boyd the Bostonians will produce the new romantic comic opera, "Maid Merian," by Smith and DeKoven. This opera is a sequel to their greatest success, "Robin Hood," and presents the familiar personages of the first named opera amid new scenes and adventures. An elaborate scenic embellishment is promised, showing the landscape of an English forest, with the castle of the earl of Huntington in the distance; the camp of the crusaders before the walls of Acre, with a sunset effect in the desert, and the banquet hall of Huntington castle on Christmas day. The company producing "Maid Merian" will in its principals be the original one, including H. C. Barnabee, who will reappear as the Sheriff; W. H. MacDonald, as Little John; George B. Frothingham, Friar Tuck, and the original Dame Durden, Josephine Bartlett. The prima donna will be Grace Van Studdiford, who appears in the title role. Miss Van Studdiford has the reputation of being the peer of light opera prima donnas. The other artists are Olive C. Moore, Sabery D'Orsell, William C. Weeden, Harold Gordon, Allen C. Hinckley, Campbell Donald, John J. Martin, W. M. Dorrington, George M. Vail, J. Weibley, Carrie E. Mills, Florence Quinn, James E. Miller, Harry Dale and seventy others—ballet and chorus. At the matinee on Saturday the big scenic production of "Robin Hood" will be the offering.

Commencing with a matinee today the Orpheum will have a diversified bill of eight numbers given by about an equal number of strange artists and those who have been here before. LaMar and Gabriel are among this season's headline features that are quoted as signal successes. Their specialty is comedy and in this line one of the duo, a diminutive performer, is said to be novel. Lizzie and Vinie Daly, the terpsichore exponents, admittedly reach the highest standard of excellence in their style of dancing found in vaudeville. A unique comedy act, with pantomime predominating and a display of difficult contortion and acrobatics, will be given by the four Rianos. Irving Jones, the colored comedian of ludicrous laugh-provoking appearance and antics, returns with a changed stunt. Mr. and Mrs. Swickard have never been here. With carefully trained voices and a repertory of popular and classic songs they will endeavor to establish themselves as entertainers. "The Man from Ireland" is the characteristic billing given William Cahill Davies, who has a rich brogue and sense of Celtic witticism which he turns to account in yarns told in the style of the noted John T. Kelly. Dorsh and Russell will initiate an acquaintance with local theater-goers with a musical comedy turn, while for the completing feature an entirely new set of moving pictures will be projected by the Kinodrome.

Plays and Players.

Lole Fuller is to return November 8 for a tour of the variety theaters.

Richard Golden's tour in "Foxy Quiller" is proving to be a remarkable success, financially and artistically. Ben Stern has evidently hit it again.

Arthur Byron is to have the chief masculine character in "The Stubbornness of Geraldine," the play Clyde Fitch has written for Mary Mannering.

Mr. and Mrs. Edwin Milton Royle closed their vaudeville engagement October 4 and returned to New York to prepare for their starring tour under the management of Ben Stern.

September 29, at the Colonial theater, in Boston, Mr. Joseph Jefferson began his annual fall tour. In the spring Mr. Jefferson will play a two weeks engagement at the Harlem opera house, New York.

The company that is to support Lewis Morrison in "Faust" has left New York for St. Paul and Minneapolis, where Mr. Morrison's tour under Jules Murry's management will begin on October 12. A handsome Pullman car has been chartered for the tour.

Charles Klein, who wrote the book of "Mr. Pickwick," in which Mr. De Wolf Hopper is starring, is in receipt of box office statements calculated to make him feel that he can embark on a tour of the world with his family without impoverishing himself.

May Edouin has finished her long and successful engagement in London, and returns to this country late in October. She expects to star in a new play which a well known author has written for her. Mr. Fred Edwards will again be the leading man in her company.

James K. Hackett has returned to J. O. G. Duffy and Cyrus Townsend Brady their dramatization of the latter's "Hohenzollern," and the manuscript is now being considered as a medium for Edward Morgan after his New York City engagement with Viola Allen in "The Eternal City."

Kathryn Kidder, who has passed under the management of Jules Murry for a term of years, is engaging her supporting company for the coming tour, which begins in December. The play has been selected, but not yet named. It is said, however, to be eminently adapted to Miss Kidder's qualities as an emotional actress.

Blanche Ring, the girl who made the hit of "The Defender" in singing "The Good Old Summer Times," and Mrs. Robert Osborn, who has the Playhouse in New York, had a tiff last week because Miss Ring claimed that she had been engaged to play the title role, since changed in favor of the comedian. Later on they made it up. So Miss Ring will appear in "Tommy Rot" after all.

Charles Frohman has secured Wyndham's theater, London, for the purpose of continuing there the run of "The Marriage of Kitty," with Marie Tempest in the principal role. The comedy is now running at the Duke of York's theater, but it must make way for the production of J. M. Barrie's new comedy, the title of which has not yet been decided upon. It will be removed to Wyndham's theater on October 25.

"A Chinese Honeymoon" has passed its 400th performance in London, where, strangely enough, it was taken to fill an odd week or two, with no hope that it would be accepted as good entertainment in the metropolis. It had been staged cheaply for provincial exploitation, and had nobody of note in the cast apart from Louie Freear. Those who have seen both say the American production is infinitely superior.

Kirke La Shelle just at present is head over heels in business. Having started his "Arizona," Frank Daniels and "Sergeant James" companies, he is now preparing for the coming production of "Checkers," which promises to be a notable event. He has also in view an early production of a new melodrama called "The Great Lynnwood Robbery." Mr. La Shelle, by the way, is recovering very quickly from his recent illness.

Henry M. Blossom, jr., whose "Checkers" has been a successful contribution to the school of slang literature, of which George Ade is high priest, has, like Ade, gone into libretto writing. A light opera from his pen, with a score by Alfred M. Robyn, is to be staged this season, and Savage, the director of the Castle Square enterprises, has made a contract that covers everything Blossom may write for the stage during the next five years.

The critics in New York City do not like "The Two Schools," acted there last Tuesday evening. One impression gained from what they write is that Alfred Carpenter company has been badly made over for use on our stage. Mr. Winter, writing in the Tribune, went at it violently, and had the assistance of Mr. Towse, in the Post. Of the players, none would appear to have done very well with the single exception of Jessie Busley, as a low-born cocotte whose amours involve the action.

Cutliffe Hyne's "Captain Kettle" stories have been made into a play by Murray Carson and Malcolm Watson, and the piece, which is in four acts, will be produced soon in London. H. V. Esmond will have the title role, and the cast will include W. L. Abingdon, who is regarded there as the best actor of melodramatic villians, and Sydney Brough, who was here last season with Maude Adams in "Quality Street." A four-act play called "Captain Kettle," it is recalled, was produced for copyright in London as long ago as December, 1900, and was credited to the authorship of "Alfred Weatherden," the nom de plume of three actors who collaborated in the writing.

Stanislaus Stange's new play, "The Daughter of Hamilcar," will have its first production in Chicago on November 2, when Blanche Walsh will be seen in the romantic and tragic role of Salammbo, the priestess of Tanit. According to details furnished by Wagenhals and Kemper concerning both play and production, it would seem that a genuine treat is in store, not only for those who would be thrilled by the momentous situations characteristic of the fervid and tragic drama, but equally for musical enthusiasts. The chants and praises sung by the priests and priestesses of Tanit and Moloch, the two popular deities of ancient Carthage, requiring a large chorus, are said to be the most impressive examples of dramatic music written by any modern composer. It is the work of Henry F. Gilbert, they chose, symphonies would indicate that he is a worthy follower of the Liszt and Wagnerian schools.

Henry W. Savage has George Ade's latest musical comedy, "Peggy from Paris," well in hand; that is, so far as the production goes and the selection of the cast which will present it. The music, which has been written by William Loraine, is said to be in that composer's best vein, and the libretto, which more nearly approaches the vernacular than anything else which Ade has written for the stage, is reported to be an extremely clever bit of satire and most amusing. The central figure is a young woman who has left a small town in the middle west as a companion to a wealthy lady and who has been metamorphosed into the leading woman of a French comic opera company. It is stated that there is a coherent story all the way through and that some of the situations and complications are ridiculous in the extreme. It is understood that Mr. Savage will spare no expense to make the production a very lavish one.

FOR THE MEDITERRANEAN.

A Fine Steamship Service Arranged by the Dominion Line for the Winter.

The Dominion Line announces that the large modern twin screw passenger ships, Commonwealth and New England, will go into service between Boston and Gibraltar, Naples, Genoa and Alexandria, Egypt, this winter, and with the steamers Cambroman and Vancouver, will make regular trips. The Commonwealth and New England are the largest passenger ships that ever entered the Mediterranean sea and have become very popular ships with the people of the west. The Chicago office of the Dominion Line have just received official notice that the company will maintain a regular weekly passenger service between Montreal and Liverpool, commencing with the opening of navigation on the St. Lawrence river next season. The steamers selected for this service are as follows: Canada, 9,000 tons; Kensington, 8,669 tons; Southwark, 8,607 tons; Dominion, 6,618 tons. All are twin screw and will carry saloon, second and third-class passengers.

New Life to Weak Men.

Old Men Made Young Again—Weak Men Find Old-Time Strength and Power of Youth.

Trial Package Mailed Free.

To the men who have tried every known remedy to revive their waning power or lost manhood, and have given up in despair, the following message comes as a most blessed promise. This new discovery restores all men who suffer with any form of sexual weakness, resulting from youthful folly, premature loss of strength and memory, weak back, varicocele or emaciation of parts. It gives the warmth, strength and development just where it is needed and cures at once all the ills and troubles that come of years of misuse of the functions, for it has been an absolute success in all cases. A simple request to the State Medical Institute, 1782 Elektron Building, Ft. Wayne, Ind., will bring you one of these free trial packages in a plain wrapper, without any marks to identify its contents or where it comes from. The Institute has had so many inquiries from men who are unable to leave home or their business to be treated, that it has perfected this splendid home treatment and sends it in free trial packages to all parts of the world to show just how easy and simple it is to be cured at home of any sexual weakness when this marvelous new sexual discovery is employed. The Institute makes no restrictions and any man who writes will receive by mail a free trial of this wonderful remedy absolutely free. Those who write need have no fear of any publicity as the State Medical Institute is an old established institution, incorporated by the state for 50 years.

AMUSEMENTS. AMUSEMENTS. AMUSEMENTS. AMUSEMENTS.

BOYD'S THEATRE

Woodward & Burgess, Mgrs.

This Afternoon Tonight, Monday Night.

Burt & Nicolai Present the Beautiful Pastoral Play,

The Night Before Christmas

It Touches All Hearts

A PLAY FOR THE LITTLE CHILDREN, MIDDLE-AGED, OLD FOLKS, THE PRESS, THE CLERGY.

A Carload of Scenery

PRICES—Matinee, 25c, 50c. Night, 25c, 50c, 75c.

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The Beauty Bright of Them All

The Musical Fantasy Hit that Flew on the Merry Wing of Popularity for

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THE STORKS

In Two Acts and Three Scenes

The Original Production.
Three Carloads.
Beautiful, Elaborate, Fantastic.

A FEW OF THE BIRDS:

RICHARD CARLE.

May De Sousa.	Gilbert Gregory
Josie Intropidi.	William Wolff.
Eula Jensen.	Abbott Adams.
Harriet Standon.	Frank Rushworth.
Ethel Johnson.	William Rock.

And a large flock of chic singing and dancing girls.

PRICES—Matinee, 25c, 50c, 75c, $1. Night, 25c, 50c, 75c, $1, $1.50. Seats on sale.

Thursday-Friday Friday Bargain Matinee.

The New, Up-to-Date

McFadden's Row of Flats

Best of All Spectacular Farces. Has No Equal.

Features Many New Different.

Leads In Fun Specialties Scenic Display

In Fact in Everything.

PRICES—Matinee, 25c, 50c. Night, 25c, 50c, 75c. Seats on sale.

Saturday Matinee. Saturday Night

The Original

Bostonians

H. C. Barnabee and W. H. McDonald, Props.

Matinee — **The New "Robin Hood"**

Night — The DeKoven-Smith Latest Opera, **Maid Marian**

Sequel to "Robin Hood."

PRICES—50c, 75c, $1. Night, 25c, 50c, 75c $1, $1.50. Seats on sale Wednesday.

Musical

The new season in the musical department of the Woman's club has opened, or rather will officially open tomorrow morning at 10:30 at the First Congregational church. The department will be under the direction of Miss Corinne Paulson, who is a talented pianist, an enthusiastic art lover and a progressive student of matters musical. Miss Paulson is planning a number of very interesting events, such as "Forenoons With Women Composers," "Forenoons With American Composers," etc. The musical department of the club will make a decided hit with the musical people of Omaha if it will now take a positive stand for good music properly presented, rather than the extreme classics, indifferently or badly interpreted. I have heard musical performances (the word is correct here) at the Omaha Woman's club which would make the composers shiver in their shrouds, if they had any, and which should never have been "mothered" by the club.

The musical critic of The Bee has in past years been condemned most vigorously because he would persist in objecting to musical presentations such as those mentioned. The club department retaliated evidently in its own way, inasmuch as the musical critic aforesaid has been relieved of the possibility of presenting a press card at the door and has consequently said little for or against the musical plans of the organization in this column. If the readers of this column who are members of the Woman's club will be so kind as to read carefully the following sentences they may be surprised: This column has not criticised this club, but its writer has been a champion of it. This column has criticised the musical department, and its writer has tried to an out-and-out enemy to some of its ideas and their manifestations. In so doing he was a friend to the club, if a foe to a department. When the musical critic of The Bee has been called on to assist the club generally by word or pen or public utterance he has tried to do so.

But this is all a preamble.

We are now on the threshold of a new season. We are to see a winter full of achievement and the musical department of the Woman's club is under the leadership of an enthusiastic young woman, who, so far as I know, is not tied up with any clique or faction.

As far as the musical critic of The Bee is concerned he stands ready to support with pen, tongue, pupils and purse (the latter to a degree) any honest effort on the part of this musical department.

It has a wonderful possibility. It could mold musical thought here tremendously. Of course it would be presumptious for a mere man, or a mere critic to suggest anything to the fair sex as to running her own affairs, for she does that well herself. But let me dream.

I see, in fancy, a meeting of the musical department of the Woman's club; the the room is crowded with a splendid array of young and middle aged and elderly faces, but in each is an indication of intelligent force. The program contains names that I have never seen before upon a musical program in Omaha. The work of the artistic pianists, singers, violinists, etc., has been really good and I feel as though I have not only learned something, but enjoyed the learning.

The scheme has been tried of having a special fee for the department alone. It failed, I am told. There may have been reasons. I know that there were. The department must not be run in the interest of any one person. This was not in the dream.

Then I see a number of people paying 50 cents as they go in. I inquire the reason and am told that the annual subscription including entrance fee is $3 a year for the members of the musical department and that as the department is largely composed of people who are paying for private lessons, music, etc., and as they are willing to lend their services to the club on programs of other departments, they are allowed to have the reduction and to pay for it gradually.

But, I say, how can you keep these people from jangling and from getting into snarls you had before? "Easily," comes the answer, "we arrange with each of those teachers who are recognized as leaders in their lines to furnish us with the names of say, four pupils whom they may consider capable of doing them (the teacher) justice; then we have a plan whereby any good teacher with a good pupil can have her heard, so that all the teachers who are doing good work will be represented on the programs of the department, only one appearance to each pupil, each season.

You see, in this way, we have constant novelty and the teachers are all booming the musical department, and as each pupil must be a member before she can appear on the program it keeps our membership list constantly expanding."

That is certainly a good thing for Omaha women and if there are some who will come in and who will get all the benefits and who will not take an interest in the other club work, be not discouraged, for there are many people who will sneak into a church where a musical service is in progress where they know a fee is expected at the offertory, where they can "beat the plate," and where they will do it with a smile.

The good that could be done in this way would overbalance mightily the apathy of those who might be so selfish as to take no interest in the club proper. There is not a professional musician who would not be willing to talk to the members on some musical topic occasionally and with earnest, honest, unselfish and general work of the musical department of the Woman's club can be a pillar in the Omaha philharmonic structure.

We are waiting! Furthermore, we have faith!

The May festival scheme is booming. A committee of business men is quietly working and there will be something to announce in a few days. The membership in the festival choir has been absolutely closed. It has been found in the past that when 100 singers are seated on the stage at Boyd's theater, with an orchestra of fifty players in front of them, and a quartet of soloists "in front of that yet," there is no more room, if one wishes the best musical results.

The Boyd stage is a large one, but have you any idea what room is required by fifty orchestra players, their stands, their traps, the kettle drums, the double basses, etc.? Now seat twenty people down and imagine five times as many and you will see that room is quickly taken up.

My reason for mentioning this is to explain just why I have been compelled, reluctantly, to decline names for membership during the past week. There are now 116 names on the roll and therefore no one can now be admitted, unless his or her name is on the roll. The sixteen last members will be retained in order to make up for any possible shrinkage between now and May 1.

The work is now on in good earnest. The singers are enthused with the "Hiawatha" music. No interpretations will be repeated. Constant attendance is necessary. Talk up the May festival. April 30, May 1 and 2, next year. Those are the dates. The theater has been engaged.

It was announced last week that there would be a "visitors' night" at the May festival rehearsals, and that it would be on the first Monday night of the month. Admission will be by visitor's card, which can be had from the members. Professional musicians are considered welcome guests at any rehearsal.

The well known strains of "Robin Hood" will be heard here next Saturday. Which reminds me that I heard the only Barnabee tell a well known Omaha singer once that he would make her an offer to appear outside the theaters he visited, in a glass case, bearing this inscription: "The only woman I have ever met who has not heard 'Robin Hood.'"

I see that another Royal Italian band is coming over here for a concert season. And Creatore is setting them wild in New York. And Mascagni will be in Omaha next month. Saint Ellory will have to accelerate. There is Italian atmosphere nowadays and plenty of it. Ach Himmel!

Mr. Simms is working on a Sir John Stainer musical service to be given at All Saints' church. Mr. Kock is preparing the "Forty-second Psalm," by Mendelssohn, and Mr. Wright is paying his attentions to "Rebekah," the former to be given at Kountze Memorial church and the latter at Trinity cathedral.

As I close this column I have just received a message that Miss Mary Munchoff opened her season with great success last night in New York City.

THOMAS J. KELLY.

Miss Paulson, piano, 416 McCague block.

Ante Room Echoes

Within a month the Masonic temple in Omaha will be equipped with a pipe organ of a style which is not to be found nearer this city in a Masonic hall than Cincinnati. The combined branches of Masonry decided upon the organ several months ago and the matter has since been in the hands of Gustave Anderson, who has corresponded with manufacturers and has finally received a contract from one which is believed to be satisfactory. The specifications provide for a two manual organ with twenty-one stops, 693 pipes and three pedal movements. The manufacturer says that the design selected is one which has been found most satisfactory for Masonic work.

Accompanying the organ is a device for playing the same mechanically, so that the instrument may be used when there are no organists eligible. The device may be removed and the organ played by an organist, the change being easily and quickly made.

There seems to be greater activity in the ranks of the Scottish Rite this year than ever before. Inspector General Gustave Anderson receives reports from all parts of the west showing that in every city there is more or less activity. In Kansas, Indian Territory and Oklahoma the order is increasing in strength and importance beyond expectations. A new temple was recently dedicated at Topeka. A reunion is being held at Galveston, Tex., and other points in the southwest. At Little Rock, Ark., a Scottish Rite cathedral was recently completed at a cost of about $75,000. It has been dedicated and is said to be one of the finest lodge buildings in the west. At St. Louis a new cathedral was dedicated, at which time a reunion was held.

Omaha will welcome the grand lodge of the Knights of Pythias this week. More than 250 delegates will be present and the meeting promises to be one of the most interesting in the history of the order. Omaha has a candidate for the position of grand chancellor in the person of Edward Walsh, who has for a year been at the head of Nebraska lodge No. 1, and has been instrumental in introducing features which have increased the attendance and interest in the lodge work to a remarkable degree. He is the father of the lodge newspaper, which is now doing much good for the order generally. In connection with this meeting will be the ceremonial session of the Knights of Khorassan to be held Tuesday evening, followed by a banquet at the Millard hotel.

While the grand lodge of the Pythians is in session at Omaha the grand lodge of Odd Fellows will be in session at Lincoln, with a session of the grand lodge of the Degree of Rebekah at the same time. These lodges will be represented by a number of delegates about equal to that of the Pythian lodge. Much work of interest will be considered, the most interesting being a plan to make the past grand masters, who are life members of the lodge, attend its meeting at their own expense. At the present time there are a number of members of the grand lodge who believe that the past grand masters have too much influence in the grand lodge and the proposal is said to be a plan to reduce that influence and give the newly elected delegates more power in the meetings.

The press bureau, or rather the bureau of publicity, which was opened by the supreme officers of the Modern Woodmen under the management of Ab Landis, has been closed and the supreme camp has ceased its efforts to educate the membership of the order to the business of the plan of reorganization reported by the special committee. There are two or more reasons given for the cessation of the work, one extreme being that enough of the membership had been educated to secure the adoption of the plan and the other being that the rank and file who opposed the plan made so much objection to the work of the program that the supreme officers were compelled to admit their defeat beforehand and abandon the bureau.

The Ancient Order of the United Workmen is making a strong effort to increase its membership 25 per cent prior to June 1 next, and the various lodges in this city are making the best possible use of the grand lodge deputies. Omaha Lodge No. 18 has the services of Deputy Grand Master Workmen Van Dyke for the month of October, and is making a strong campaign. Tuesday evening next No. 18 will hold an entertainment at the temple for the purpose of rousing its members into greater activity. Music, recitations, addresses, refreshments and a short dance program will be given. The programs given by this lodge have always been popular, and this is the first of a series planned by it for the winter months.

Clan Gordon No. 63, Order of Scottish Clans, held a regular meeting Tuesday evening in the Continental building, when three new names were handed in, and five acted upon. After business Clansman John McBeth, the celebrated prize piper, of Clan McDuff, Chicago, gave an example of what champion bagpipe playing really means, and it was a revelation to our local performers, good as they really are.

R. G. Watson was in good voice and sang Maggie Lauder to perfection.

Andrew Gray, in his quaint manner gave an account of his travels abroad, including incidents in his march, with General Roberts, to Candahar, and some doing of the Scots Greys, while he was a member of that celebrated regiment.

Clansman Adams, T. Falconer, Cameron and Lindsay entertained.

The Clan is making arrangements for a Hollow'een social, and then they will have the company of the fair sex.

Smelters Elect Officers.

BUFFALO, N. Y., Oct. 11.—The National Association of Blast Furnace Workers and Smelters has elected the following officers: James McMahon, president, Struthers, O.; William Clark, secretary, Buffalo; Thomas Sheridan, treasurer, Struthers, O. The next convention will be held at Youngstown, O. Resolutions were adopted favoring the movement for an eight-hour day in the ore trade.

German Murdered in Caracas.

BERLIN, Oct. 11.—A special dispatch received here from Caracas, Venezuela, says Adam Russell, a German subject and manager of the Venezuela Plantation company, has been found murdered and robbed in the road. The government is making an investigation. The authorities charge the

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