ABOUT PLAYS PLAYERS AND PLAYHOUSES

While the troubles in the labor world have disturbed business in every other line, the people who undertake to amuse the public jog right along in the fore front of the prosperity parade. Strikes and lockouts do not affect the theaters, apparently, for not only is the summer stock company in Omaha doing a business that is marvelously great, but all the summer stock companies send out similar reports, and the few "regular" organizations still on the road are experiencing no diminution of receipts because of the advance of "the good old summer time." The circuses and other tent shows have had some trouble with the weather, but whenever the day has been bright enough to give a show the tents have been packed. Managers have taken due note of the fact, and arrangements for next season are now being made on the basis that last season's patronage will be repeated. And no surface indication exists to warrant any other conclusion. It is only another of the many outward signs of the generally comfortable condition in which the American people find themselves.

As yet the theatrical trade is a field practically untouched by the labor organizer; it is virgin and inviting. An abortive attempt was made to secure control of the labor employed in the vaudeville branch of the business, but the White Rats couldn't make it stick. They went to pieces on the rock that has sunk so many other promising young unions, a strike before their organizations had taken on anything like real cohesiveness. As a matter of fact, a strike is merely a test which shows the builders where the faults are and where the weak spots, and enables them to correct these deficiencies. Now, if the gospel of unionism was only properly preached behind the scenes, what a lovely organization might be formed. Of course, it would be difficult to arrange a proper scale of prices for the members, but out of the long experience and accumulated wisdom of the guild it seems a satisfactory bill might be devised. This would be of much interest to, the general public, too, for it would give a line on the real value of the services of the several members of the cast. And what perfectly beautiful complications it would give rise to. One doesn't need to enlarge on the thought; the vista for the imagination is too enticing. Just figure it out for yourself.

Approaching the matter seriously, no profession is better paid right now than the theatrical. It is not necessary to single out the high-priced stars to illustrate and emphasize this assertion. In passing, though, it is interesting to note that the basis of the disagreement between Viola Allen and Liebler & Co. is the belief of her relatives that the $1,500 per week she receives for her services is not enough. Miss Allen plays thirty-five weeks a year and receives a salary $2,500 greater than that allowed the president of the United States for fifty-two weeks. But another of Miss Allen's underpaid sisters has a still more bitter grievance. She says:

The average girl who works in the shop has a much better time all the year round than I do. You must remember that I have absolutely no recreation from the time the season opens until the season ends. It is a routine of sleep, get ready for the theater, and then act, and the same old story day after day, except Sunday. Decorum makes it necessary for me to stay in the house on that day. And so, if you look at it from my viewpoint, you must agree that I am really the one to be pitied. I haven't been at the opera for four years, and I do love it so much. The average woman who works may go to parties and theaters and meet new people on the ground. She may go to the theater to be amused, and needn't go if she doesn't want to. Then the monotony of her work may be broken by the many holidays. I have no holidays, for on them I work harder than ever. Altogether, I think the other girl has much the best of it.

Commenting on this sad state of affairs, Adolph Glauber writes in the New York Times:

Now, isn't that really pathetic? Isn't it enough to bring tears to the eyes of the happy, light-hearted, care-free maiden who has nothing in the world to do but get up at 8:30 every morning, snatch a hurried breakfast, cling to a strap in a crowded car to get to the store in time, stand behind the counter from 7:30 until 6, listen to the gabble of bargain-hunting females and the tirades of inconsiderate shoppers; who probably derives from her eight or ten hours of toil every day during the week the princely sum of $5 or $6, which may be expended as she likes on three or four little sisters and brothers dependent upon her earnings for bread and lodging. And she can go to the opera—when her day's work is done—providing she still has enough left to pay for standing room.

"It is a routine of sleep, get ready for the theater, and then act."

Is one to assume that the actress engaged for two hours every evening, of which fully half the time is spent in her dressing room—for few plays demand the presence of the star always on the scene—requires fourteen hours of sleep? The play is over at 11 o'clock. Granting that the actress wants a little supper before retiring and a few minutes' social converse, perhaps, there is still no reason why she should not be in bed by 1 a. m. or thereabouts. Eight hours of sleep is enough for any man or woman. But let her take ten. She may still breakfast comfortably at 11 and have the entire afternoon—save on matinee days—for recreation.

The economy that obtains in the case of the shop girl is seldom necessary in her case. She does not have to hang to the car strap unless she elects to do so. She may order a cab, have a spin in the park, spend an hour in a picture gallery and still have time to come home for a little siesta before her presence at the theater is necessary.

Fame may linger, but success seems coming to at least one more Nebraska girl. Alice Dovey of Plattsmouth is the latest candidate for a stellar position in musical comedy. The Philadelphia Inquirer of last Sunday has this to say about her:

In this day of the fin de siecle press agent we hear all kinds of thrilling tales of the rapid rise of the erstwhile chorus girl or the up-to-date prima donna. In fact, we have had all stages of the malady, from rollicking Elfie Fay, whose fame and fortune were made in a single night by the gigantic step from the rear lines of the oblivious chorus to the chief benefactress by the iridescent calcium. We have had the society belle from almost every borough and hamlet that craves the stage for its fascinations—then the Lillian Russell contingent, who have, by steady, arduous strides, developed from a $15 a week merry merry to a $500 or $1,000—per metropolitan favorite. Then there's the star with a backer—the queen of the fickle public and a dozen other classes, all of which might attract public attention or fit one or more of our reigning favorites, either because of their striking beauty or because of change to light opera from the legitimate, but there is still another class upon which to dwell and which is, in reality, one that has scarcely been developed even by those energetic promoters of publicity who depend upon the manager for their measly weekly stipend—possibly because it savors of truth, and each syllable of which rings of the veracity of the gospel. It is of a lass or lassie with stage inclinations, whose studies in school and life are for the stage, who devotes her time and ambitions and spare change toward its cultivation and requirements, and who, after a series of ten years of energetic study, by the merest chance reaches her goal—an opportunity to make good.

There is a tide in the affairs of men, which, taken at the flood, leads on to fortune—rejected, and all the journeys of life are mired up in shallows and despair.

Little Alice Dovey was born in 1884 on the banks of the Missouri, below Omaha. At the age of 9 she was a remarkably clever dancer and yearned for footlight glories. However, being but a child she was urged against such evil influences. Four or five years later, when remarkable vocal accomplishments were evident, in company with her grandparents and a noted cultivator of the voice, the little lady visited London, where, for four years, she was under the direct tutorage of Mme. Cellesi, the royal teacher of the Court of St. James, and under whose guidance the plucky little American sang before that regent lady, Victoria, the present king, Edward VII, and the duchess of Teck, than whom Miss Dovey has no warmer personal friend.

Having so spent her time as well as placed the polishing touches upon her education, Miss Dovey returned to New York, convinced of her progress, but without that managerial influence or "inside pull" as it is more commonly called to take the center of the stage. With a grim determination, under the name of Milton, she took a position in the chorus of the Marguerita Sylva Opera company, where through her genial, modest ways she became a great favorite.

Dame Fortune, however, had not deserted the little pilgrim in the field of fame, and providentially for her especial benefit a wrangle among the principals brought Fred G. Nixon-Nirdlinger, manager of the Nixon & Zimmerman enterprises, into the wild and wooly west, and required his presence with the company for upward of a month, when harmony was finally restored.

It was just about that season of the year when showers that bring forth the cheering blossoms of spring are most in evidence and it was on one of these dismal, dreary afternoons in a far-off, little town noted for its mean, dirty hostelry—one could scarcely libel the word "hotel" by giving it that title—and a still damper dirtier theater. The old timers had braved the filth and cold and gone to their bunks, while the novice used the proprietor's stationery and patience by writing home or elsewhere; but two little girls in blue from Nebraska had wended their way to the theater and, despite the cheerlessness on the outside, made merry by practicing and studying their music. Says Alice to Ethel, her accompanist, "If you will give me the key, I'll give you an imitation of Sylva when she's good." The manager heard it, and the sweet refrains relieved the mind of the company's pilot as to who should replace his leading lady in case of accident. The song and a few others over, the sisters went merrily on their way, while the manager began thinking.

Some little while afterward the little ladies were engaged for parts in "Miss Bob White," although to this day the little misses from across the Missouri are not aware that their one man audience got them a hearing, but rather think it a prank of fate. When questioned upon the subject Alice will say, "You see, the goldenrod is the flower of Nebraska and that I should receive it as my first part prognosticates naught but success. I have my chance now—that's all I have ever asked. As you folks say in the east, it's surely up to me. They say imitation is the sincerest form of flattery—I wonder if I'm in Fay Templeton's class."

Coming Events.

This week the Ferris Stock company will not give the usual two plays, as the last two nights of the week will be given over to N. C. Goodwin, jr., in his new comedy, "The Altar of Friendship." The play the Ferris company will give, opening tonight and continuing to and including Thursday night, will be "Linwood," a military drama. It was the original intention of Mr. Ferris to present "Resurrection," but owing to the illness of Miss Hayward, who intended coming to Omaha especially to play the leading role, it was postponed until the latter part of the month. Mr. Ferris will also be seen in "Resurrection." "Linwood" is a good substitute and will doubtless please the Ferris audiences. It is said to be full of quick action and stirring climaxes. Its scenes are laid in the south during the civil war and its story deals with the love affair of two officers, a confederate and a union man, both of whom are in love with the same girl. She coquetishly shows neither any favors, but she is at the same time in love with the boy in blue. Events shortly after the opening of the story force her to declare her love for the union man, and right there the trouble starts, pushed along by the rejected lover. The union man and his sweetheart have their hands full until the last act, when the villain is foiled. Special scenery and elaborate effects have been provided for the production.

Mr. N. C. Goodwin will present here on Friday and Saturday next his success, "The Altar of Friendship," with all the original scenic accessories. The play is based upon the sacrifices made for friendship's sake. Richard Arbuthnot, the character impersonated by Mr. Goodwin, is a bachelor older in years than in thought or heart. He is in love with a pretty American girl, for whom he has promised to provide a husband, little dreaming that he himself will be the one. About this time a younger sister weds and the discovery is made that the man to whom she had given herself had previously had a liason with a typewriter in the employ of Arbuthnot. This is discovered on the wedding day, and the latter, to save the sister from the attending humiliation, assumes the guilt. Naturally, the American refuses to have any intercourse with him. In the end it is all straightened out and Arbuthnot becomes the happiest of men. The love duels, between him, as Richard Arbuthnot, and the young American, are said to be the most charming ever enacted on the stage. A special matinee is promised for Saturday afternoon. Among the prominent artists in the company are: Fred Tiden, Neil O'Brien, J. R. Crawford, J. Carrington Yates, Julia Dean, Alice Ingram, Suzanee Perry. Zeffie Tillbury is Mr. Goodwin's leading woman.

The Luella Forepaugh-Fish Wild West show here on Tuesday at the show grounds, Twentieth and Paul streets, at 2 o'clock in the afternoon and 8 o'clock at night. The show has many novelties, feats of horsemanship and expert marksmanship, by Indians, cowboys, Cossacks, Arabs, Mexicans, United States cavalrymen and artillerymen, "Roosevelt Rough Riders" and English dragoons. Occupying an important place is the demon rider, who is billed as the most remarkable mysterious horseman that has ever exhibited in conjunction with and Wild West show. Another important element is the vividly pictured reproduction of the Custer massacre, with its Indians, soldiers and central figure of the commander, General George A. Custer. A new addition to the Wild West show is the menagerie, which includes, lions, tigers, elk, deer, hyenas, pumas, monkeys, camels and other fine zoological specimens. Among these are the ideal lion, Dewey, the model for the World Fair's sculptors, and who has been sketched many times by artists; Barney, the only bucking elephant in the country; Big Bob, the immense thirty-foot snake, the cage of playful baby lions, and the recently born baby monkey, Little Pete, and his almost human mother, who will interest the children. Tuesday morning a free parade will be given over the principal streets.

Saturday, May 30, the Western Amusement company, of which W. W. Cole is general manager, will open Krug's park for the season. Everything is in gayest attire, being newly repainted, flowers more beautiful than ever, many new pastimes especially arranged for the children, to whom much of the success of Krug Park is due. The music this season will be up-to-date, as Huster's band of thirty-five people will render concerts, classical, rag-time and popular, every afternoon and evening. A new feature this season is the roller toboggan—the zigzag alley—a house of too much trouble and the laughing mirrors. The original Alpine yodlers, the Geissler-Hirschorn troup, have been engaged and will be present each day and evening. John Hall, the "sensational balloonist," will make the ascensions this season. The life-motion pictures and photograph machines are other innovations. An especial effort has been made to provide amusement for the little ones. There is a merry-go-round and a number of double and single swings, teeter-boards and other devices which delight the children and where they can play and romp on the green grass to their hearts' content. In addition a cage of red Arabian, Rheus, ring-tail, golden and dog-face monkeys has been provided. To accommodate guests a special five-minute car service has been arranged for and more trains will be put on if needed. For picnics special bookings can always be made in advance upon application to Mr. Cole, who is the general manager and who can always be found at the park. As the season advances more new and delightful features will be added and every afternoon, as well as the evening programs, will be well and carefully arranged. Notwithstanding that four-fold more attractions and features have been added, the admission will remain the same.

Gossip from Stageland.

Trixie Friganza anticipates joining the Weber and Fields forces in the fall.

Omaha's outdoor vaudeville and music parks will open next Saturday for the summer.

E. H. Sothern "stood 'em up" all last week at the Broadway in Denver, playing "If I Were King."

Frank Daniels' new opera will be written by Harry B. Smith and Clinton Crawford, and is to be called "The Jockey."

Kirke LaShelle is considering a proposition to send an American company over to South Africa next season to present "Arizona" there for the season.

Carl Reiter left on Friday for San Francisco. He will spend the summer on the coast, managing a theater at Oakland for the Orpheum Circuit company.

"Bunny Jim" was given a trial at Easton, Pa., and the New York men who saw it say it will have to be worked over before it will come anywhere near doing.

Among the things Omaha missed of late were Mary Shaw in Ibsen's "Ghosts" and James K. Hackett in "The Crisis." Both of these were given at the Oliver in Lincoln.

All through the west, even to San Francisco, there is much anticipatory talk of the proposed visit of Amelia Bingham and her company. Miss Bingham will play only "The Climbers" in Omaha.

W. J. Burgess of the Woodward & Burgess company will leave this week for his summer visit to the east. He has much business to do in New York, closing contracts for next winter's attractions at the Boyd.

Luna Park, the Coney Island enterprise of Thompson & Dundy, was opened to the public last Saturday. It has been very favorably mentioned by the New York papers, and its prospects for the summer are bright.

Cheridah Simpson, the statuesque prima donna of "King Dodo," has begun an action for divorce in New York seeking a final separation from her husband, Jose Var der Berg, who is also quite well known in the profession.

On the last night of "The Darling of the Gods" at the Belasco theater on May 30 there will be a celebration of the end of a very pleasant season. Mr. Belasco will preside and say something and Mr. Roeder will entertain.

Francis Wilson is still dreaming of going into the legitimate, but for next season his plays are thoroughly mapped out. He will revive "Erminie" and "The Little Corporal" next season and then may blossom forth in a straight comedy.

Frank Daniels, while riding a spirited horse at Rye, N. Y., was thrown and in falling severely sprained his knee. During his recovery, which will probably take a week or more, his role in "Miss Simplicity" is being played by Frank Conway.

John Kendrick Bangs, with Roderick Penfield, is at work on a comic opera, which Mabelle Gilman is to bring out. It is to be called "Lady Teasle," and will be founded on Sheridan's "School for Scandal." A. Baldwin Sloane will furnish the score for the new work.

Mrs. Langtry's departure for Europe will not be for long. She returns to us early in September to take part in "Mrs. Deering's Divorce," the comedy she tried so successfully in Providence about two weeks ago. She will discard all other plays during the coming season.

Captain William F. Norton, the eccentric millionaire of Louisville, who proposes that his funeral train from California to Kentucky shall be a pleasure party with "lashin's of eatin' an' drinkin'," was the owner of the Auditorium at Louisville. He built in order that "our dear defunct city," as he expressed it, should have the biggest theater on the Ohio river.

Mrs. Fiske closed her season last week in "Mary of Magdala," and will take a rest for the early half of the summer. The latter period of her vacation will be devoted to assisting in rehearsals of several plays that are to be brought out at the Manhattan theater in New York next season, and also to continuing her studies of Lady Macbeth, in which great character she is to be seen season after next.

Henrietta Crosman drew large audiences to Elitch's Garden theater, Denver, last week, where she is appearing in her repertory. Four years ago she was leading lady of the stock company there, a position now held by Jane Kennark. At that time one paid 50 cents for the best seat in the house. Now one pays $2 for the pleasure of seeing Miss Crosman do the plays she was doing then. But—Miss Crosman "has arrived."

From behind closed doors last week leaked out the fact that Blanche Walsh had been married seven years. Her husband is an actor of the name of Hickman. It appears that they were able to keep the fact of their marriage a profound secret, but the news of their divorce got out immediately. Both have been congratulated by a large circle of professional friends. As there was no scandal, it is not likely the affair will be extensively advertised.

Viola Allen will next season leave the management of Liebler & Co. to appear as Viola in her own production of "Twelfth Night." Miss Allen will undertake an elaborate production of the piece, and will be under the direction of her brother, Charles W. Allen, while Frank J. Wilstach will be her manager. John Blair, who is now supporting Bertha Galland in Shakespearean plays at the Columbia theater, Washington, will play Malvolio in Miss Allen's production, which, it is rumored, Ben Greet will stage.

The death of "Biff" Hall at Colorado Springs removed a man who has long held an unique position in relation to the stage. He was for a long time an active newspaper writer in Chicago, and years ago wrote a very entertaining series of fanciful sketches for the Herald of that city under the caption of "The Turnover Club." Later he went into politics and was one of the several police judges of the Windy City at the time of his death. He corresponded for years for one of the weekly dramatic papers, first for the News and then for the Mirror.

Bronson Howard is to contest with Stuart Robson's heirs for the rights of "The Henrietta," his famous comedy, that was controlled during his lifetime by the late comedian. Mr. Howard maintains that under his contract the play reverted to him as soon as Mr. Robson was unable to use it. Robson is reported to have always feared that the play would fall into other hands and is said to have destroyed the manuscript in order to prevent it ever being used after his death. It is likely that the matter will be taken into the courts for final adjustment.

Laura Biggar, through an agreement made by her attorneys at Pittsburg on May 14, has resigned her claims to the estate of the late Henry M. Bennett for $620,000. By this agreement Peter J. McNulty and S. M. Glick will pay Miss Biggar $460,000 for her interest in the Bijou theater, in which Miss Biggar under the will had a life interest after five years. The settlement was made on a valuation of $800,000. Under the terms of the agreement Miss Biggar secures the entire personal property of Mr. Bennett, which has a valuation of $100,000, is accorded a life annuity of $1,800 and also possession of the house at 119 East Eighty-third street, New York, valued at $40,000. Miss Biggar has announced her intention to leave the stage and spend her time in travel.

Senator and Mrs. Chauncey M. Depew and a party of guests went to see "The Earl of Pawtucket" at the Manhattan theater in New York. They were late in arriving, and the scene, which is laid in the breakfast room of the Waldorf-Astoria, was half over. Just as the party took their seats one of the actors, who represented a United States senator, and was discussing the subject of matrimony, said: "Why, shouldn't I marry Harriet? I am 15 years younger than Chauncey Dewey." Every eye in the house was turned to the box where the Depew party was located, but beyond a bland smile, the bridegroom senator was apparently unconscious of the author's fling. The management, however, were much upset by the incident, and a serious discussion was held in the lobby as to the advisability of tendering the senator an abjact apology, but this scheme had to be abandoned, as no one could be found to undertake the task.

WORK OF MAY FESTIVAL CHOIR

Board of Governors of Ak-Sar-Ben Acknowledges Services of Mr. Kelly and Others.

The following note of acknowledgment is sent by the board of governors of Ak-Sar-Ben:

The governors of Ak-Sar-Ben would not consider the May Music Festival fittingly closed without giving public expression to their appreciation of the untiring efforts of Mr. Thomas J. Kelly to make it a complete success. He, with Mrs. Andrews and Mr. Marschner, is entitled to the gratitude of this community for the development of a festival choir which not only elicited enthusiastic praise from the soloists and orchestras that accompanied it, but also gave so much pleasure to the audiences which heard it. Their work is the more commendable in that it was entirely without pecuniary reward, which fact alone enables the committee to report that although no money was added to the Ak-Sar-Ben fund, the receipts were sufficient to meet the debts incurred. The board most cordially thanks Mr. Kelly and the choir for their enthusiastic work, and also the ushers and others who volunteered their services for the festival.

BOARD OF GOVERNORS,
KNIGHTS OF AK-SAR-BEN.

LABOR AND INDUSTRY.

Safety pins are peculiarly American. We use 144,000,000 of them each year.

Many makers are now building gas engines of 2,500 horse-power, and are ready to double this capacity.

A movement has been inaugurated in Germany for the restriction of night work in some laborious industries.

Sandusky, O., brewery men who get ten pints of beer each a day grails threatened to strike if the allowance is not doubled.

In Chicago the wives and sisters of members of the Amalgamated Society of Carpenters and Joiners have formed a woman's auxiliary, which is the first organization of its kind in the country, at least in the carpenter trade.

Carroll D. Wright, United States labor commissioner, says that his investigations lead him to believe that no loss of respect toward woman results from the coemployment of the sexes, "and as to moral conditions among women wage-earners," he declares further, "they are as high as among any other class of women and certainly better than among some."

The electrical traction station Yankees are building to furnish power for their underground railways in London, will be the largest in the world. It will have ten steam turbines of 7,500 horse-power. The trains used will be similar to those on the Boston Elevated railway, made up of three "motor" and four "trailer" cars.

The Miners' union, of which John Mitchell is president, claims at present good standing membership of 254,426. The editor of the official journal in the current issue writes: "The United Mine Workers of America is by fully 100,000 members the strongest trade organization in the world. Its growth in the last five years has been steady and continuous and is without parallel."

"The women who are members of our union are better union men than the men themselves," said D. W. Richmond, president of the International Association of Railway Clerks, at a meeting in Chicago. "Recently a grievance committee in the office of one of the local roads was requested to present a petition to the management. The two men who were members backed down, and if it had not ben for the determination of one woman the petition would never have been presented, and the employes of that road would not have received the shorter hours under which they are now working."

Gould is Not Interested.

NEW YORK, May 23.—George J. Gould, in an interview here, denied that he was secretly interested in a project to reach the Pacific coast by an independent line from Salt Lake. Mr. Gould also said that he had not a dollar invested in any railroad project west of Ogden, and that he was not identified with David Moffit's Denver & Northern Pacific, which is being built through the mountains of northwestern Colorado to Salt Lake.

AMUSEMENTS. AMUSEMENTS. AMUSEMENTS.

WESTERN AMUSEMENT COMPANY
W. W. COLE, General Manager,
INVITES PUBLIC ATTENTION TO THE
GRAND OPENING
OF OMAHA'S POLITE RESORT
KRUG PARK
SATURDAY, MAY 30.
The Triumph of the Past Is a Guarantee for Its Future Strict Maintainance
Inaugurating an Avalanche of New Features, With Embellishment of All Former Ones
SPECIAL ATTRACTIONS
Re-engagement of the most popular Musical Organization HUSTER'S BAND 35 People will render Classical, Popular and Rag Time Concerts Afternoon and Evening.
A Superb Reproduction of the Original Paintings from the Famous Austrian Artist— MUNKACSKY Presented upon 13,000 square feet, with 52 immense oil paintings, an illuminated panorama, and the most captivating enlightenment of all biblical history THE BOOK OF REVELATIONS
The Original Alpine Yodlers GEISSLER-HIRSCHORN TROUPE Instrumental and Vocal Tyrolean Specialty Artists.
The King of all Intrepid Aeronauts JONN HALL Sensational Balloonist.
New Roller Toboggan, The Zig Zag Alley Laughing Mirrors,
A House of Too Much Trouble, Merry-Go-Round, Shooting Gallery,
Baby Rack, Burrows, Swings,
The Life Motion Pictures, Photograph Machines and Refreshments.
A Recent Importation from Europe of
Red Arabian, Rheus, Ringtail, Golden and Dogface Monkeys
AND 100 OTHER SPECIAL PASTIMES.
Now Booking Special Days for Sabbath School, Society, Fraternal or Labor Organizations' Outings and Picnics can be arranged for upon application.
Special Five-Minute Street Car Service to the Cultured Rendevous for Ladies and Children

MUSIC AND MUSICIANS

The May festival has come and gone, and as the indications are now pointing to a financial side which is not discouraging, Omaha must be congratulated upon the splendid support which it accorded to a purely musical event.

It seems that the deficit will be a very trifling one and had there even been a deficit of $1,000, the proposition would have been cheap, for its value to Omaha.

And look at what the musical festival had to contend with! It opened in the fiercest days of the present strike, when men were not thinking so much of the "concourse of sweet sounds" as the possible settlement of trouble; then, the copious, but inopportune rain which deluged the city on the Sunday afternoon, when one looked for the big crowd of the season; and the festival closed with the opposition of a big show, the Weber & Field organization, holding forth in a downtown theater.

Then put on top of this the distance to the Coliseum, and the inadequate service of the Dodge street car line, with its "small and bumpies," and what more adverse circumstances could one have?

But that was not nearly all. On the day of the opening concert there was not one line of display advertising in a local paper, and I have failed to see yet the window-card-advertising of Genevieve Clark Wilson, Sue Harrington Furbeck, George Hamlin, Arthur Beresford or the Chicago Symphony orchestra, except in one window near Fifteenth and Farnam. Several of the artists commented upon this, and everywhere one hears of the lack of advertising of the first part of the festival, which was the Omaha end of it.

I do not say this in the way of criticism, but rather to offer a reason or two why a deficit should not be laid to the lack of musical interest!

As to next year, there are no definite plans, except that in all probability the same society, with some additions and alterations due to a severer reading test in certain sections, will be in existence under its present conductor, although there are many schemes being talked about. Mr. Borglum in writing upon the matter suggests many good things, and Mr. Wheeler, in an article upon the subject, throws much enthusiasm into it. The idea, however, of making the chorus number 250 is a mistake, just at present. This year's chorus numbered just 146, by actual count, and it was generally conceded that their volume was suggestive of many more.

But that is only a detail. The gratifying thing is that critics, professionals, teachers, musicians generally, regardless of previous personal differences, have rallied to the support of a May festival, and are now loud in their calls for the making of the scheme an annual affair.

Personally, I should like to see in Omaha a concert such as the "Swan and Skylark" concert, once every three months, and let the May festival be a repetition of such concerts, with perhaps an additional feature or two. But let us get the Auditorium built, and then we can talk May festival. It is in good hands, and when the strike is over methinks there will be doings down at that Auditorium corner.

Dr. and Mrs. Baetens' public students' recital will take place at Germania hall, Harney street, on the evening of May 28. Music lovers are invited to attend without the payment of any fee.

The pupils of Mr. Lee G. Kratz had another interesting recital last week at the home of Mr. George E. Godfrey. Those who participated were: Misses Streitz, Ethelyn Forbes, Clark, Higby, Irene Godfrey, Mr. and Mrs. Charles Gratton and Messrs. Brewster, Harrison, Archer, Morrison, Foster and the T. K. quartet.

The organ recital which was announced for last Wednesday night, and which was postponed on account of the rain, will take place at Trinity cathedral on next Tuesday evening, May 26. The program will be given by Mr. F. Hatson Wright, organist and choirmaster of Trinity cathedral, and Mr. J. E. Stott, who occupies the same position in the cathedral of Quincy, Ill.

The program will be made still more interesting by the introduction of several vocal numbers, the choir singing "O Lord Most Holy" (Abt), "Praise Ye the Father" (Gounod) and Master McCormack will essay the difficult aria "I Know That My Redeemer Liveth" (Handel). Mr. Stott will play the "Priere-Offertoire" of Paul Devred and other interesting numbers. Mr. Wright will also contribute some gems of organ composition.

The pupils of Mr. Wright will give a recital at Omaha Commercial college hall, Seventeenth and Douglas streets, on Thursday evening, May 28.

The pupils of Mr. Sigmund Landsberg will give a public recital on Wednesday evening, May 27, at Unity church, Seventeenth and Cass streets. The following pupils will assist: Miss Helen Pearce, Ethel Ballman, Alma Buck, Beulah Davis, Preismann and Laur, Master Scoville and Mrs. Slabaugh. Mr. Robert Cuscaden, violinist, and a quartet consisting of Mrs. Walter Dale, Miss Gussie Lehmann, Mr. Walter Dale and Mr. Leon Felgar will lend their aid to the occasion.

Mr. Ben Stanley of St. Joseph has been appointed organist and choirmaster of the First Methodist Episcopal church of this city. Mr. Stanley has already entered upon his duties, but he has not yet permanently located here on account of pressing work in St. Joe. When the season is ended he will locate in Omaha. From what I have heard of Mr. Stanley he will be an acquisition to Omaha and I am glad to be one of the musicians who will welcome him, being always anxious to see good men (and women) come to this town to swell the real musical growth.

THOMAS J. KELLY.

BOER COLONY IN MEXICO

General Joubert Closes Deal with Syndicate to Furnish Necessary Supplies.

EL PASO, Tex., May 23.—General G. D. Joubert and Captain W. S. O'Donnell, promoters of the Boer colony at Tamaulipas, Mexico, are here after closing the contract with a syndicate that will furnish the finances for the colony.

This is the second Boer colony to be planted in Mexico. The Boers will occupy 83,000 acres. The syndicate in Mexico will bring people from Africa, let them have implements, live stock and give them credit at their stores.

The settlers pay for land at the rate of 15 shillings per acre every year for a number of years. The land, 100 miles north of Victoria, Mex., has a frontage on a navigable river. A railroad will be built through the tract.

BOYD'S Woodward & Burgess, Managers. Friday and Saturday Matinee and Night
SPECIAL ENGAGEMENT.
N. C. GOODWIN
In the Greatest Success of this Season
The Altar of Friendship
Madeline Lucette Ryley's beautiful comedy of love, humor and pathos. With players especially selected by Mr. Goodwin for this magnificent presentation.
PRICES—Matinee, 25c to $1.50; night, 50c to $2.00. Seats on sale Tuesday.

BOYD'S FOURTH BIG WEEK
FERRIS STOCK CO.
Tonight and Until Thursday Night.
The Great Military Drama,
"LINWOOD"
PRICES—Matinee, any seat, 10c; night, 10c, 15c, 25c.

BASE BALL.
Vinton Street Grounds.
Kansas City vs. Omaha.
May 24-25-26-27.
Games called at 3:45 p. m.

Mr. Kelly ....
TEACHER OF
Singing,
Tone Production
Interpretation
Davidge Block,
18th and Farnam

The Largest and Best Wild West Exhibition Now in America.
COMING IN ALL ITS ENTIRETY!
OMAHA TUESDAY MAY 26
TWO PERFORMANCES
At 2 and 8 p. m., Rain or Shine.
THE LUELLA-FOREPAUGH-FISH INCORPORATED.

WILD WEST SHOWS
GRAND
Military Tournament
AND
ROUGH RIDERS OF THE WORLD.
Purely Educational, Genuinely Historical, Delightfully Amusing. A Grand, Inspiring Exhibition, consisting of Cowboys, Indians, Mexicans, Arabs, Cossacks, United States, English, German and French Cavalrymen, Roosevelt's Rough Riders and Battery of Light Artillery, Requiring
1,000 MEN AND HORSES
Among the Many Features of This Mammoth Exhibition Will Be
The Battle of the "Little Big Horn"
GEN. CUSTER'S LAST FIGHT.
WILD BEASTS OF THE FOREST.
A HERD OF BUFFALOES AND TEXAS STEERS
Free Street Parade
AT 10 A. M.
COWBOY BAND OF FIFTY FAMOUS MUSICIANS.
Two Exhibitions Daily, Rain or Shine. Afternoon at 2, Night at 8. Door open one hour earlier.
FREE TO ALL
On Show Grounds, Twice Daily, at 1 and 6:30 p. m.
THE MOST DARING LEAP
ever attempted by a female, America's
Only Lady Meteor
Who Will Make a Sensational Dive from 100 FEET IN MID-AIR.
Worth Miles of Travel Alone to See.
WESTERN BOWLING ALLEYS.
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