Talk About Plays, Players and Playhouses

weather, the warm days and ever organized. decent nights, when people can stir out of doors with some comfort, comes the redemption of the promise that Omaha is to have the good things offered by the purveyors of the theater. So far the scason has been notable rather for what hasn't been seen at the theaters here, but from the opening of March on to well into the summer, the ocal stages will offer an array of talent that really comprises the best the country has. It has been a rather weary time walting, but the public has borne very patiently with the situation, for Omaha has been no worse off than any of the other western cities, and has given fairly liberal patronage to such as have come this way. Disaster one kind or another has disarranged the plans laid early in the season, and the "syndicate" has again learned the lesson that it is no better than any other earthly machine, and that it can go wrong. Failures of expected successes have brought sudden end to what might have been triumphant tours; sickness has prevented some promised appearances, and similar inadvertent happenings have supervened, so that even New York and Chicago have had their times of duliness at the theater this season. Matters appear to be finally adusted, and now comes the flood. Manager Burgess has on his books for March what is probably the heaviest month of big attractions ever offered at the Boyd, and his dates ahead last well into June, with some of the greatest names now before the people listed. At the Krug the customary réticence as to approaching attractions is the best of the season is yet to be experienced Manager Breed may nothing. The kept to its established policy of offering event from which its title is derived. none but the best that can be obtained for vaudeville, and its weekly bills have been of the highest sort. The patrons of this house have come to expect this, and in return are becoming known as among the most discriminating patrons of the form of amusement in the country. Performers recognize this fact, and when they come to Omaha are on their mettle, for they know if they don't make good here they will lose easte. It is probably not generally known, but Manager Beck has a habit of sending uncertain applicants to Omaha for a test. If they succeed here he is not afraid to send them anywhere on the company's cir-

Musical Calcudar for the Week.

TUESDAY—Philharmonic club concert,
First Christian church, 8:15 p. m.

THURSDAY—"The Enchanted Swans," by
Reinecke, Woman's Club Auditorium,
First Congregational church, 8:15 p. m.

FRIDAY—"Parsifal;" explanatory talk by
Mr. Clement Chase, assisted by Miss
Paulsen at the piano, Woman's Club,
10:30 a. m., Chapel, First Congregational
church. Gertrude Haynes has another bright idea to the evolution of which she is devoting the activity of her busy little head. She is going to give the American people an opportunity to see a show run by women. Her own experience on the road has convinced of the feasibility of her plan, and it only awaits the getting together of the women she has now in mind to be put into operation. On the 27th of August next she expects to "open" with a company presenting a musical melodrama, in which her big organ will take a leading part, the company to be under her own management, and to be handled, so far as its business affairs are concerned, entirely by women. She will be the manager, her sister will be the "advance man," a woman will direct the stage, another will be treasurer for the company, another will have charge of the scenery, another will be the electrician, and so on throughout the whole organization. The only men things she will have around will be the necessary actors, for she doesn't conceive it possible for a woman to play a male hero or villain to the entire satisfaction of a matinee audience. She is not quite ready to announce the name of her play or its genwill be a melodrama with a lot of music

"Men are so careless," said Miss Haynes one afternoon last week, talking of the project. "They don't give the same attention to the little things a woman does. Success on the stage is made up of the little things, and it is right here that I am going to make a success. My electrician will not walt until the light is turned on before she begins to find out if her lights are working right. She will test them first. My stage manager will not heap the brica-brac on one corner of the mantle in a parlor scene, nor will she leave any curtain tled awry or any of those many, many little things that men cannot do right, and which everybody out in front may see. You may not always know just what it is that is wrong, but you know something is wrong with the set. Now, with my show, you'll not be bothered this way, because it will be done right the first time. And this ts only one thing. I'm not going to waste any time in elevating the state, because I have been on the stage long enough to know that it can take care of itself. But we are going to do away with some features that traveling people find annoying. My stage hands will not indulge in profanity or do a number of things that can well be dispensed with. I don't want to criticize the men who now work behind the scenes, for they are generally a fine lot, the work of the union having brought a much better class of men into the service than we used to get before they were organized. They are a sober, hard working lot, and I don't want to take their employment away from them. I only want to how them how well a woman can do these things and teach them the value of looking after little things they now let go

Coming Events. Strauss, as the Viennese lovingly called Henry W. Savage, who has offered mora him, began his career by playing in the pretentious musical offerings than most cafes of Vienna, together with three managers of the present day, announces friends, and it was his duty after the perfor presentation at the Boyd for two nights and a matinee, commencing Tuesday eventhis quartet of good comrades improved in ing, the first joint work of George Ade and Gustave Luders, the Korean comic their work and became more popular; they opera, "The Sho Gun," which has enjoyed enlarged the orchestra and finally one a run of six consecutive months at Walweek they put down so many engagements lack's theater, New York, and which is in their note book that they could not easily one of the most beautiful as well as possibly fill them. Then it was that Strauss one of the most entertaining comic operas and Lanner separated and Strauss' real produced in recent years. The locale of career began. It was one of unbroken trithe story of the "Sho Gun" is on the mythumph. His popularity grew almost miracioni island of Ka-Choo, in the sea of Japan, ulously. The manner of his leading was and concerns the adventures of an Ameritremendously magnetic and he carried can promoter who has made several foreverything before him. He had three sons, tunes in the west and who seeks a string Johann, jr., Josef and Edward. Johann, of ancestors with which he may elbow his jr., is greater than any of the family. He way into the charmed circles of the aristobirth and his waltzes have become symbolic. It was his idea to interpret the crais. The role of the promoter is in the keeping of John E. Henshaw, while Christie thoughts and emotions of all true lovers MacDonald has the leading female role. Others in the cast include William C. Weeden, Agnes Caine Brown, Thomas C. other's arms. Leary, May Ten Broeck, Edward Martin-dell, E. P. Parsons, Henry Taylor, and one

AMUSEMENTS.

THE ENGHANTED

for the benefit of Newsboys Home under auspices of Social Science Dept. Woman's Club.

FIRST CONGREGATIONAL CHURCH 19th and Davenport Sts.

Thursday, March 2, 8 p. m.

Kyrle Bellew and his original company,

including E. M. Holland, in "Raffles, the Amateur Cracksman," is the pleasing prospect for the Boyd for Friday and Saturday evening and Saturday matinee. The return of the handsome English actor, especially in the odd title role of this now famous drama, is an event that will be looked upon pleasurably by all playgoers. Raffles, the gentleman-burglar, has proved the most fascinating role Mr. Bellew has found outside of classic drama. Those who see him in this play will find more or less strongly revealed, as the situations justify, all those qualities of personal charm, ar-noted blackface comedians, McIntyre and tistic insight and histrionic ability that have. Heath, will be seen in two of their most given Mr. Beliew his high place on the English speaking stage.

"The Princess Chic" is already an established favorite everywhere and it is therefore a matter of gratification to music lovers that it is to be seen in this city. It will be given at the Krug theater for three nights and two matinees, starting with a matinee Sunday, February 26. By special request there will be a special matinee on Tuesday, February 28. One of the chief charms of "The Princess Chic," is that the title. The most popular of southern singstory allows Sophie Brandt, the prima donna, opportunity for the display of her many charms in several becoming dis-

Messra Sullivan Harris & Woods will present Theodore Kremer's new play, "A Race for Life," at the Krug theater for one matinee and night only, Wednesday, that romantic California coast region buttressed by the lofty and picturesque Sierra

"Sweet Clover" is one of those good, old-

Musical Calendar for the Week.

t. CONREID rather put the fin-

ishing touch on three-ring, gala

blue fib operatic performances

out on the evening of February

16 the idea of giving Johann Strauss' "The

Flittermouse," and including in the per-

formance every one in the Metropolitan

company, from the lowest to the highest.

"The Flittermouse" was sung 436 times in

Germany last year, 125 times oftener than

'Lohengrin." In Vienna, when it was

first presented as a grand opera (it is

really an operetta-comic opera as the

Viennese understand (t), four times the

usual prices were asked, and hundreds of

Mr. Conreid doubled the admission fee

lovers, curiosity seekers and celebrity gaz-

ers the worth of their money. Beside the

stars who took the regular parts in the

Barnum, I am sure, must have given a

For pure, unadulterated, musical

few humps in his grave on this eventful

Americanism, in its most fickle and scat-

tering form, this performance tops the bak-

ing up to date. It's a bit on the order of

Lands, Cal., where all the rich and notori-

ous society people are in cages, represent-

ing different animals. Visitors come for

miles around to feed them peanuts-and

The spectre sometimes arises-what's the

It's such lonescone work trying to live up

formed his and embroidered "The Flitter-

mouse" with all the stars of the firma-

ment and presented a blaze of glory that

would have made Strauss blink-and the

-

one think of the waltz and the history of the family who developed it. Father

formances to pass the plate. Gradually

perfected the idea to which his father gave

as they whirled along, clasped in one an-

Franz Schubert, who was the originator

of the walts (strange as it may seem)

used some twenty little parts in its con-

struction. The elder Strauss reduced this

to five or six and Johann, jr., brought it down to three or four. He also greatly

elaborated the introduction. We are all

ty of these beginnings-little overtures

they are really, giving us a shadowy idea

of what is to follow. Then his themes are repeated and repeated, wooed and caressed

With the Viennese, dancing is an art.

They dance with their souls, as well as

their feet, yielding to the rubato and the

music. Nowhere else in the world can one see such dancing. Verly the Strausses were born for the Viennese, and the

Viennese for the Strausses. They belong

Johann, ir., made the walts the most

popular dance in all civilized countries. It

whimsical coquettishness of the

intil the effect is fairly intoxicating.

familiar with the dreamy, passionate qual-

He got it all-every bit. The ben-

pour out their silver.

efit was his.

annual street festival given in Red

people were turned away.

fend the most fastidious. "Sweet Clover" Thursday night, March 2.

The coming of the Orpheum Show to the Orpheum, always considered the big event of the senson down at the popular vaudeville house, is attracting unusual attention. The sale of seats has already reached such large proportions for the matinee and evening performances today and for the entire week that an extra matinee will be given on Tuesday to meet any overflow demand that may occur. The noted blackface comedians, McIntyre and pronounced successes. For the first four days they will present "The Man from Montana," and for the balance of the week, beginning Thursday matinee, "The Georgia Minstrels." An animal act that has not been seen here and has earned a wide reputation is Spessardy's bears and ponies that promises a rare sensation. The Four Madcaps, the most frolicsome little queens of terpsichore in vaudeville, do s unique dancing act, introducing some acrobatics and in every way living up to their ers. Clarice Vance, is one of the few coon singers that render the songs pleasingly without restorting to the overdone and rasping shout.

Shipp's Indoor circus will hold the arena at the Auditorium all this week, with a performance every night and matinees Wednesday and Saturday. This is no cheap circus, but is made up of star performers from the big summer circuses, and the people of Omaha are promised rare and novel entertainment by these people during the week. This circus is just closing a fourteen-weeks' tour of the principal cities of the country and has met with pronounced success. They go

hearing or seeing anything that would of- sas City, where they played last winter to crowded houses. The Auditorium is will be the attraction at the Krug theater now undergoing another rapid change for three nights and one matinee, starting from a skating rink to a circus arena, and everything will be in "Shipp's shape" for the circus on Monday night. After the circus next week roller skating will go on

> Gossip from Stageland. Maxine Elliott has secured ticket No. 1 or the inauguration ball. Jane Kennark is to produce "Moths" under the management of O. D. Woodward, opening her tour at Kansas City.
>
> Andrew Mack, who was here last week, closes his tour in Denver early in March, and from there will start for Australia.
>
> Margaret Anglin has Just produced "Zira, her third play for the season. It is the joint work of Henry Miller and J.

Virginia Harned closed her season in "Lady Shore" in Chicago, preferring to rest to a tour of one-nights through the south. She will wait for a New York date. Annie Russell has passed up "Brother Jacques," in which she was only moderately successful, and has taken on Zangwill's "Jinny the Carrier," in which she is doing much better.

Elmer E. Vance, who has heretofore been known only as a writer of melodramas has competed a musical comedy called "The Girl and the Moon," which is soon to be produced for an indefinite run at Atlantic City.

City.

Chicago finds that the big ventilators over the stage, placed there in compliance with the city ordinance, render the heating of theaters practically impossible in cold weather. A better sort of arrangement will have to be made if the theaters are to be comfortable.

AMUSEMENTS.

AMUSEMENTS.

KRUG MATINEES: ALL SEATS, 25c SUNDAY MATINEE: 10c-25c-50c

STARTING WITH MATINEES Today SPECIAL MATINEE TUESDAY

Kirke LaShelle and Julian Edwards' Musical Event of the Season THE PRINCESS CHIC COMPANY

With the Talented and SOPHIE BRANDT, as the Princess

50 PEOPLE - 50 PEOPLE

GREAT CAST, CATCHY MUSIC, TUNEFUL MELODIES, GRAND BEAUTY CHORUS, MAGNIFICENT COSTUMES, POSITIVELY THE STRONGEST PRODUCTION EVER GIVEN OF THIS, THE BRIGHT-EST AND BEST OF ALL MUSICAL SUCCESSES.

Matinee and Night, Wednesday, Mar. I SULLIVAN, HARRIS & WOODS OFFER

A RACE FOR LIFE" WITH EDWIN WALTER AND STRONG CAST The Triumph of Thoroughbred Scanic Wild Wast Revelation.

Nights and Saturday Matinee March Starting Thursday Night....

VICTOR H. SHAFER presents OTIS B. THAYER GERTRUDE BONDHILL

A Special Scenic Production of the Beautiful Comedy Drama SWEET CLOVER

Under the Management of MR. HEINRICH CONREID, and by his entire Company and Orchestra from the

METROPOLITAN OPERA HOUSE OF NEW YORK CITY, IN TWO PERFORMANCES.

WEDNESDAY, MARCH 29TH, at 5 p. m., Richard Wagner's PARSIFAL

MMES. FREMSTADT, JACOBY, LEMON: MM. BURGSTALLER, VON ROOY, BLASS, GORITZ, MUHLMAN; Conductor, MR. ALFRED HERTZ. THURSDAY EVENING, MARCH 30, at 8 o'clock, Donizetti's Opera

LUCIA DI LAMMERMOOR

MMES. SEMBRICH, BAUERMEISTER, MM. CARUSO, PARVIS, JOURNET, BARS, GIORDANI. Conductor, MR. ARTURO VIGNA Prices:

Parsifal. Lucia. Parsifal. Lucia. \$6.00 \$5.00 Balcony, Rows 1 and 2 \$4.00 \$3.50 88 5.00 4.00 Rows 3 and 4 3.00 2.50 4.00 2.00 Rows 7 and 8 2.00 2.50 2.50 2.50 Rows 9 and 10 1.50 1.00 Applications for seats may now be made. Mail orders, accompanied by

CLEMENT CHASE,

checks, will be given immediate attention. Address the local Manager,

1505 Howard St., Omaha, Neb.

Special rates will be arranged on all railroads. NOTE-The local management calls attention to the fact that Omaha has been granted the lowest scale of prices of any city on

WEBER PIANO USED EXCLUSIVELY-After March 5 tickets will be on sale at Piano Player Co., 1520 Harney Street.

AUDITORIUM

Week Beginning Monday, Feb. 27th Shepp's In-Door Circus



Presenting the greatest performers of the circus world, in a real dirt and sawdust ring. Dashing equestians, clever acrobats, gymnasts, clowns, leapers and tumbiers, beautiful horses and other trained animals. Performance begins at 8 o'clock each evening. Matiness Wednesday and Saturday. Prices for the evening performances: box seats 75 cents. seats back of boxes 50 cents, arena floor and stage seats 25 cents. First two rows in balcony 75 cents, next six rows 50 cents, remainder of balcony 25 cents. Matinee prices, children 15 cents, adults 25 cents, Box office opens for reserved seat sale every morning at 10 o'clock.

AMUSEMENTS.

BOYD'S & BURGESS, Mgrs.

TUESDAY AND WEDNESDAY - SPECIAL MATINEE WEDNESDAY Henry Savage offers the Korean Comic Opera Triumph THE SHO-GUN

FIRST JOINT WORK OF GEORGE ADE AND GUSTAV LUDERS.
THE WITTIEST PRETTIEST AND MOST TUNEFUL OF ALL MODERN
COMIC OPERAS.
ITS PHENOMENAL RECORD OF SUCCESS IN THE PRINCIPAL CITIES

Six Month in New York

Five Months in Chicago Four Months in Boston Brilliant Cast of Principals. Includes JOHN E. HENSHAW MAY TEN BROECK, CHRISTIE MacDONALD, ACNES CAINE BROWN. Chorus of Rare Beauty.

Friday and Saturday—Matinee Saturday

LIEBLER & CO. announce the distinguished English Actor

KYRLE BELLEW AND SUPERB ORIGINAL NEW YORK COMPANY INCLUDING E. M. HOLLAND IN THE ODD WHIMSICAL AND AN EXCITING DRAMA BY E. W. HORNING AND EUGENE PRESBREY, BASED ON HORNING'S FAMOUS SKETCHES.

RAFFLES

"THE AMATEUR CRACKSMAN." THE ONLY DRAMA THAT REMAINED IN NEW YORK 200 NIGHTS LAST SEASON.

SUNDAY, MONDAY and TUESDAY, March 5, 6 and 7 Charles Frohman WILLIAM COLLIER in Richard Harding presents WILLIAM COLLIER pavis' farce

THE DICTATOR

A GALE OF MERRIMENT-LAUGHTER INCESSANT.
MR. COLLIER AS THE AMERICAN CONSUL AND DICTATOR

TUESDAY and MARCH 14th and 15th WEDNESDAY MATINEE at 11 O'clock

EVENINGS at 5:30 O'clock . .

Mr. Henry W. Savage's Majestic Presentation of Richard Wagner's Sacred Devotional Music Drama

PARSIFA

[IN ENGLISH]

The Most Imposing Operatic Production Ever Sent on Tour

Company of 200 -:- Orchestra of 60

"In many respects superior to the original production at Bayreuth."-New York and Chicago press generally

PRICES: \$3, \$2.50, \$2, \$1.50, \$1, 75c and 50c. According to Location Reservation of Seats begins Friday, March 10 at 9 a. m.

An Invitation Lecture Recital on "Parsifal" will be given by Mr. RUBIN GOLDMARK in BOYD'S THEATRE, Saturday, March 4, at 11 a. m. Invitations can be had on application at Box Office of Theatre.

Week Commencing Sunday Matinee, Feb. 26

TODAY, 2:15-TONIGHT, 8:15 MODERN VAUDEVILLE

The Orpheum Show (Direction MARTIN BECK.)
The Greatest Traveling Organization
Extant.

McIntyre & Heath The Perennial Minstrel Favorites. Spessardy's Bears and Ponies

Europe's Greatest Animal Act. 4-Madcaps-4 Europe's Greatest Novelty Clarice Vance The Southern Singer.

The Latonas Exponents of Music and Comedy. Smirl & Kessner The Bell Boy and the Maid.

THE 4 BARDS America's Greatest Acrobats.

Prices-10c. 25c. 50c NOTE—An extra matinee will be given Tuesday to accommodate the great demand.

DEPUTY STATE VETERINARIAN, H. L. RAMACCIOTTI, D. V. S. CITY VETERINARIAN.

Galumet Table d'hoù

TABLE D'HOTE DINNER 40c

With Turkey, 50c.

Blue Points on Half Shell

Saratoga Flakes

Bisque of Tomato Soup

Baked Fillet of Black Bass

Roast Young Turkey

Baked Fresh Ham

Whipped Potatoes Buttered Beets

Stewed Tomatoes

Fried Oysters

Sunday, Feb. 26, 1905.

CALUMET COFFEE HOUSE

Ice Cream

Bordelaise Sauce

Cranberry Sauce

Celery Sauce

Cake

Office and Infirmary, 28th and Mason Sta.

Kansas City Southern Railway. Special Excursions to Southwest, March 7 and 21, 1905.

\$18.85 Round Trip Rate from Omaha, Council Bluffs and Lincoln.

To Port Arthur, Beaumont, Tex., Lake Charles, Shreveport, La., Galveston, Houston, San Antonio, ex., Texarkana.

and all other points on K. C. S. Ry. in Arkansas, Indian Territory, Louisiana and Texas, for tickets with 21 days limit and privilege of stopping off enroute at all points on K. C. S. Ry., on both going and return trip.

For literature describing "THE LAND OF FULFILLMENT."

the country along the K. C. S. Ry., in Missouri, Arkansas, Indian Territory, Lousiana and Texas, or for further information regarding these excursions, write to

> S. C. WARNER, G. P. & T. A., K. C. S. Ry., Kansas City, Mo.

Admission 25 cents.

maintained, and beyond the assurance that March 1. The scene of the play is laid in Orpheum, which has enjoyed a flood-tide of Nevada range, and the culminating interest prosperity during the entire winter, has and excitement of the plot centers in the

fashioned, wholesome plays which a man

Music and

M

Musical Notes stop to consider the differences in national customs and temperaments. stein once said: "A melody which moves a Finn to tears, will leave a Spaniard cold; a dance rhythm which makes a Hungarian skip, will not disturb an Ital-

> Dr. Henry Van Dyke pays this beautiful tribute to the memory of Theodore

ian in his rest.'

THE MASTER OF MUSIC.

Power of architect, power of painter, and sculptor and bard,

Living torever in temple, and picture, and when he conceived and carried statue, and song.
Look how the work with the lights that
ye lit is engirdled and starred;
Brief was the flame of your life, but the
lamps of your art burn long.

Where is the master of music, and how where is the master of music, and has he vanished away?
Where are the works that he wrought in the air as a patace of dreams?
Gone—air gone—hac the light on the clouds at the close of day;
Darkness entoids him and silence descends on the helds and the streams.

Once, at the wave of his wand, all the billows or musical sound Followed his will, as the sea was ruled by the prophet of old;

Now that his hand is relaxed and the rod has aropped to the ground,

Lo, how still are the shores where the mystical narmonles rolled. to all parts of the Metropolitan for his presentation, but he certainly gave music performance, the following artists assisted

Nay, but not still are the hearts that were filled with that marvelous sea;
Purer and deeper torever the tides of their being shall roll, in the finale of the ball room scene, act II: Sounding ake echoes of joy and of thanks, O Master, to Thee—
Music immortal endures in the depths of the human soul. Caruso is heralded as the greatest tenor who has come to this country for years. Conreld "discovered" him and gave lifm his opportunity for American fame.

in the finale of the bail room scene, act II:

Mmes Ackte, Bauermeister, Eames, Fremstad, Homer, Jacoby, Lemon, DeMacchi, Mulford, Nordica, Poehimann, Raiph, Schafter and Weed; Messrs. Bars, Begue, Blas, Burgstaller, Dufriche, Caruso, Giordani, Giraidoni, Journet, Nuibo, Parvis, Plancon, Pollock, Rossi, Saleza, Scotti and Van Rooy, together with all the pupils of the school of opera. Of these a number contributed interpolated selections. Mme. Emma Eames, Mr. Saleza and Mr. Pol Plancon sang the trio from the last act of "Faust." Mme. Nordica, Mme. Louis Homer, Mr. Caruso and Mr. Giraidoni were heard in the quartet from "Rigoletto;" Messrs. Burgstaller, Van Rooy, Blass and Pollock obliged with a Tyrolean quartet; Mme. De Macchi, Mr. Journet and Mr. Parvis did an ensemble number. Mme. Aino, Ackte, Miss Olive Fremstad and Mr. Scotti sang solos. Morsover, these singers sang, danced and acted at the end of the bail room episode. The entire corps de bailet, with Miss Blanca Froehilch, Miss Enrica Varasi and Mr. Albertieri as principals, danced in the incidental divertisements, and Mr. Nahan Franko conducted.

Barnum, I am sure, must have given a A pure lyric tenor voice is as rare as a black pearl; when one finds coupled with it intelligence, soul and the art of using it well there is very little left to be desired. For all his great gifts Caruso is a wellbalanced, sensible man. He never gives way to freakishness. At rehearsals he is always prompt and cheerfully goes through his parts. He has put a new spirit into the Metropolitan company, with his never failing courtesy and his willingness to shoulder responsibilities. His motto is "work,

and more work." He said quite simply to a musical friend: "I am studying very hard so that when I get back to Covent Garden I can sing more artistically." This from a man who has been turning his audiences inside out.

Like many famous men, he has more than one gift; his caricatures show real talent and are most amusing, especially the ones he makes of himself in his various roles. Probably the bump of humor which makes these clever drawings possible keeps him from being a rampant, fly-off-the-handle singer. The power to penetrate the funny use of a standard in this life, anyway? side of things is rather a discourager of tantrums.

to it, and it brings the big, hard dollars This paragraph taken from the Courier at such weary intervals. There may be gives a good idea of Caruso's manner of times when a standard can be given an anaesthetic. Anyway, Mr. Conreid chloro-

caruso, in "La Boheme," sang with as much case as if he were speaking, each phrase, and such phrases as he uttered have not been heard before in the Metropolitan. His air reservoir seems incapable of exhaustion, and he attacks musically and without an effort. The voice quality is velvety and delicate, and even the higher and highest notes never deteriorate from the quality. Comparisons are not compatible with perfumery, and there is no reason to go into the usual reminiscent analogy. Caruso is a tenor endowed with superb gifts by nature, amplified by a genuine musical mind and an ardent temperament, but he is also a modern fullan and moves in the groove of modern musical thought. He understands the limitations of the voice; he knows the nature of the tenor quality and perceives how to dispose of every phrase and every note. It is not only an art with Caruso; it is also the modern science of singing. Hence his delivery is a study. The name of Strauss naturally makes

One of the interesting things about our opera season will be the oportunity of observing the two schools of singing-the German and the Italian. Musicians have almost gone to war over this particular discussion. The supporters of the Italian school insist that Wagner roles are death to the voice. One man goes so far as to say, "Wagner succeeds in either ruining the voices completely after a few years or sending his histrionic heroes and heroines to the madhouse or suicide. The incessant forcing of the voice finally undermines the base of the cerebellum, and the whole mass of gray stuff disintegrates or becomes ruptured." This is indeed a fear-

ful picture! The criticisms of Henry W. Savage's English speaking "Parsifal" company have been most enthusiastic. It is a good presentation given at moderate prices. As a matter of education, it should be extremely interesting to see both the English and the German productions.

MARY LEARNED. Notes and Personals.

Miss Eugenie Whitmore piayed at the last meeting of the Tuesday Morning Musical club, giving a nocturne by Griag, and a Raff etude in a most charming manner. Mr. Jo Barton has in preparation for Easter the sacred cantata, "From Sepulchar to Throne," by Shepherd. It will be sung by the St. Matthias' choir.

Reinecke's "Enchanted Swans" will be given next Friday night at the First Congregational church for the benefit of the Newsboy' Home. Mrs. A. C. Noble is the director. The soloists will be Mrs. Charles Urquart, soprano; Mrs. A. L. Sheets, contraits; Mr. W. K. Tuttle, baritone: Miss Marie Swanson, harp, and Mr. Stanley Letovsky, cellist. The first half of the evoning will be devoted to a miscellaneous program.

GRAND OPERA Omaha Auditorium