Gossip About Plays Players and Playhouses

ONE effect of the calamity that has overtaken San Francisco is that the theatrical arrangements for the west will be disarranged very materially. All the theaters of the city were wiped out by the fire, and this is the end to plans laid for the summer. Only one company is positively known to have planned to spend the summer there, the Dillingham company that is playing "Man and Superman". This organization is booked to appear in Omaha in May. Manager Burgess is of the opinion that the date will be filled, and that the company will change its summer season at San Francisco for a season at Los Angeles, Portland and Seattle. It will be well into the winter, more than likely, before another theatrical season can be opened in San Francisco, and even then the theaters will be but temporary structures. The Orpheum theater company is probably in better shape than any of the others, for it had planned on building a new theater during the summer, and was preparing to abandon its home preparatory to the construction of the new building. Being thus ready for the emergency, it is likely the new Orpheum will be the first of San Francisco's theaters to resume business. In the meantime, the circuit will be completed with Los Angeles on the west. The destruction of the theaters in San Francisco is not the smallest part of the calamity, for with them went much of the history of the coast metropolis in an artistic sense. The San Francisco theaters were rich in reminiscence and tradition, and contained many reminders of famous stars now gone. All this has been destroyed with the general ruin. Many actors lost heavily in the fire, the Metropolitan Opera company losing its entire wardrobe and scenic equipment.

The week in Omaha was essentially dull, the appearance of the Hackett company in "The Little Gray Lady" at the Boyd theater being the only bright spot. Nat Wills did a fair business with his musical farce at the Krug, and the Woodward Stock company was reasonably well patronized, offering one of the old-time melodramas for the week. The Orpheum did its customary business with an ordinary bill.

An interesting and valuable list of "first nights" in the varied and important career of Richard Mansfield has been compiled. It shows what a wide field our foremost actor has covered and why he is entitled to the play spell which he declares he is going to take after three years more on the stage. The list reads:

Baron Chevrial in "A Parisian Romance," Union Square theater, New York, January 10, 1883.

"Prince Karl," the Boston museum, April 5, 1886.

"Dr. Jekyl and Mr. Hyde," the Boston museum, July 11, 1886.

Andre Rossini Marie de Jadot in "Monsieur," Madison Square theater, New York, July 11, 1887.

"King Richard III," Globe theater, London, March 16, 1889.

Humpy Logan in "Master and Man," Palmer's theater, New York, February 5, 1890.

"Beau Brummel," Madison Square theater, New York, May 17, 1890.

"Don Juan," Garden theater, New York, May 18, 1891.

"Nero," Garden theater, New York, September 21, 1891.

Tittlebat Titmouse in "Ten Thousand a Year," Garden theater, New York, February 23, 1892.

Arthur Dimmesdale in "The Scarlet Letter," Daly's theater, New York, September 12, 1892.

Shylock in "The Merchant of Venice," Herrmann's theater, New York, October 23, 1893.

Captain Bluntschli in "Arms and the Man," Herald Square theater, New York, September 17, 1894.

"Emperor Napoleon," Herald Square theater, New York, November 26, 1894.

"The King of Peru," Garrick theater, New York, May 8, 1895.

"Rodion the Student," Garrick theater, New York, December 3, 1895.

Sir John Sombras in "Castle Sombras," Grand opera house, Chicago, November 13, 1896.

Dick Dudgeon in "The Devil's Disciple," Hermanus Bleecker hall, Albany, October 14, 1897.

Eugene Courvoisier in "The First Violin," Hollis Street theater, Boston, April 18, 1898.

"Cyrano de Bergerac," Garden theater, New York, October 3, 1898.

"King Henry V," Garden theater, New York, October 3, 1900.

"Beaucaire," Garrick theater, Philadelphia, October 7, 1901.

In addition to this list, Mr. Mansfield has created the roles of Carl Frederick in "Old Heidleberg," Brutus in "Julius Caesar," Ivan Vasylevich in "Ivan the Terrible" and Prince Carlos in "Don Carlos." This makes twenty-six important roles he has studied and presented in twenty-three years. In addition to the creation of his own role, Mr. Mansfield has personally attended to the organization and rehearsal of all his companies, to the mounting and staging of his plays and to an infinitude of detail which other stars have left to their managers.

Coming Events.

One of the biggest successes ever accorded a musical play in America has been scored by "Little Johnny Jones" and the announcement that the play is coming to Omaha and the Boyd theater for Sunday, Monday and Tuesday evenings, is being construed as an event by the following of this popular playhouse. It is not difficult to find a reason for the vogue of "Little Johnny Jones"—it has all the elements of a first class melodrama, farce and musical comedy, together with a coherent story which includes a bit of love interest, and through it all Mr. Cohen has deftly and masterfully woven a musical theme of alluring sweetness and melodic charm. And best of all, he has chosen to surround himself with a thoroughly capable company, who by their individual and collective efforts, have beyond question been of material assistance in making "Little Johnny Jones" the tremendous success that it now is. Everyone is familiar with the song hits of "Little Johnny Jones"—"The Cecil in London Town," "They're All My Friends," "Ma'mselle Fauchette," "Op In the 'Ansom," "Nesting in a New York Tree," "Yankee Doodle Boy," "Good Bye, Flo," "Good Old California," "Give My Regards to Broadway," and all the rest, and to this splendid list Mr. Cohan has just added a new one that is proving one of his greatest successes, "I'm Mighty Glad I'm Living and That's All."

Henrietta Crosman comes to the Boyd the last half of this week in the comedy, "Mary, Mary, Quite Contrary." On her former visits to Omaha she has won the admiration of all who have seen her, and they will view with pleasure her return in her latest success, one which equals the triumphs she attained in "Mistress Nell," "Sweet Kitty Bellairs." Her engagement begins Thursday evening. When Miss Crosman was in Omaha before she appeared in romantic comedies; now she will be seen in a modern play. "Mary, Mary, Quite Contrary" is a comedy of today. Its characters are from members of New York's exclusive set. The action takes place at their New England country homes. Miss Crosman as Miss Mary laughingly described herself as a spinster. She is independent, both in spirit and fortune, and is lucky enough to be able to do about as she pleases, without caring much what people think, and she delights in having her own way without too strict a regard for conventionality. But she does not like men or fancies she does not, at least as admirers. Herbert Danvers is equally certain he can never care for any woman. Once he fancied himself in love with Helen Merivale, but she married and is now Mrs. Horace Belmore, with whom Miss Mary, her cousin, is visiting. Danvers is a guest at a nearby house. Mrs. Belmore wishes either to banish her old admirer from the neighborhood or have Mary and him fall in love. Mary enters heartily into the banishment scheme, but scorns the sentimental proposition. Danvers is equally disdainful of the affectionate suggestion. It is in this mood that the man and woman oppose wits. They succeed in bringing about a series of complications which involve everyone about them. It is in such a state of affairs that Danvers and Mary discover they have come to love each other. The humor of the comedy is swift and incessant. It has been said there is not a dull moment in the play. The lines are sparkling and bright, the dialogue is witty, the situations are replete with merriment. All the delightful qualities of brightness, vivacity and buoyancy, as well as the artistic attainments and attractive personality for which Miss Crosman is celebrated, are called into play. The comedy is in three acts. The first act is in the morning room of Mrs. Belmore's New England country home; the second act is in Danvers' "den" at the house of Thaddeus Brown, whom he is visiting, while in the third act the scene returns to Mrs. Delmore's house. The company is of an exceptionally high order, and includes Boyd Putnam, Addison Pitt, Joseph H. Graybill, William Herbert, John Marble, C. A. Chandos, Dallas Tylor, Angela McCaull, Kate Jepson and Alice Butler. Miss Crosman will be at the Boyd Thursday, Friday and Saturday nights, with a matinee Saturday.

The play to be given at the Burwood this week is one that ought to appeal to all lovers of the romantic, "The Palace of the King." It is one of the finest of romantic dramas, dealing with events at the court of Philip II. of Spain, and concerning the relations of that sinister monarch with his younger brother, Don John of Austria, the popular idol of Europe of his day. The love interest in the play is between Don John and Dolores, a maid of the court, and this is crossed by the politics of the country. The cardinal, all powerful at the court, throws his influence against the lovers, but they finally triumph, only through an unexpected complication. Mr. Morrison will have the role of Don John and Mr. Davies will be King Philip, while Mr. Owen, who returns to the cast this week, will be seen in the role of the cardinal, one of his best. Miss Lang will be in the part of Dolores and the rest of the long cast is placed with other members of the company. Director Sedley Brown has given the preparations for this piece unusual care and expects a fine production. "The Palace of the King" will be presented each evening during the week and at matinees on Sunday, Tuesday, Thursday and Saturday.

The Kolb and Dill company will make its first appearance in Omaha today at the Krug theater, presenting Brusie's comedy, "I. O. U.," full of funny features. Kolb and Dill as the German comedians are already well known to the public. They will introduce a new novelty in the way of a Maori dance. In the company of forty clever people are other well known favorites. Miss Maud Williams, the famous beauty, and Francis K. Lieb, who played for several years in San Francisco in standard light opera; Ben Dillon, the Irish comedian, and Will H. Cross deserve special mention. The chorus and especially painted scenery are unsurpassed. The jokes and costumes must be seen and heard to be appreciated; indeed, the jokes can be seen, and some of the costumes can almost be heard as well as seen. The engagement is for four nights and two matinees, starting today.

One of the largest and most pleasing musical comedy attractions of the season will be seen at the Krug Thursday, Friday and Saturday, April 26, 27 and 28, when the famous comedians, "The Lyman Twins," appear in "The Rustlers." This twin star comedy contains an abundance of features, pleasing novelties and specialties, with a chorus of pretty girls, funny comedians and a beautiful display of electrical effects. This piece was written expressly for these young stars, carrying a large company and all necessary scenic equipment complete.

Sandor's Burlesque Circus that will top the roster of new acts scheduled to delight the patrons of vaudeville at the Orpheum for the week starting with a matinee today promises a novel and amusing entertainment, the dogs being guised as horses and various animals seen under the big canvas tops. The canines mimic the stunts of a circus ring and display a remarkable intelligence, doing many cute things that are original. Myles McCarthy and Aida Woolcott will present their clever sketch entitled, "The Race Tout's Dream," which teems with the excitement of staking all and beating the races at the longest sort of odds. In "The Fall of Poor Arthur," Dan Sherman, the well known comedian, Mabel DeForest and company have a sketch declared excruciatingly funny, the scene being full of absurdities taking place on the deck of a battleship. Both fun and harmony in pleasing quantities are promised by Stanley and Wilson in "Der Kappelmeister." Miss Wilson will render some selections from "Il Trovatore," while Stanley as the German music teacher assumes the tenor role and gives some unique imitations of the clarinet. Clifford and Burke, a pair of black-face comedians, will keep the mood of mirth moving with a line of witty talk and render some songs and dance. No little emphasis is placed on the assertion that Caprice Lynn and Fay are pretty girls with sprightly heels who know how to sing catchily. Murry K. Hill, a new comer, with stories and parodies will be the single-handed monarch of good cheer, while the projection of new kinodrome pictures will round out a program easily put together to create several hours of lively and wholesome entertainment.

At Creighton university hall Wednesday evening, April 25, the Alumni association of Creighton university will present to their friends a farcical comedy, "Facing the Music." In the cast will appear Messrs. Bennewitz, Kelly, Schall, Leary, Sullivan and the Misses Marie Coffman, Philomena Gentleman, Mary Hayden and Frankie Hale. The play will be the annual public entertainment of the Alumni association and is staged by practically the same company that so successfully produced "The Tutor" last year. The plot of "Facing the Music" is built on the complications of the genus Smith. Mistaken identity and masquerade evolve a series of comic situations that shake the risibilities to their foundations. All of the members of the cast are veterans in amateur theatricals, with a long line of appearances in dramatic performances, either at Creighton or in other schools, to their credit. Athletics at Creighton will receive the benefits of the performance.

Players Shed Real Tears.

"Laugh and the world laughs with you. Weep and you weep alone," does not mean anything as applied to the stage. Many comedians laugh at their own comedy who cannot succeed in getting their audiences to laugh with them. Many tragedians, tragediennes, and emotional actors of both sexes weep and see through their tears whole audiences weeping with them. In literature laughter is supposed to be a better paying proposition than tears, but this does not always work out on the stage. Since the day of Clara Morris American audiences have loved to cry. Witness the remarkable success that has always attended that weepiest of dramas, "East Lynne," and the oceans of tears that have been shed over the troubles of "The Two Orphans." Although there is always a brisk demand for comedy and farce, there is no necessity for the dramatist who has written a tearful play to tear it up. Tears have their place on the stage and much money and fame have come to the people who have made them flow.

Of one prominent actress now before the American public in emotional roles it is said that one day at luncheon she was asked whether she could cry as naturally off the stage as on. Her answer was to look upon the chocolate ice cream that she happened to have before her and to say, "You poor little chocolate ice cream." Instantly tears sprang to her eyes and coursed down her cheeks. She had answered the question. This reminds one of the piece of goods that Mrs. Siddons, the tragic queen of the English stage in days gone by, one day went to buy. "Will it wash?" she demanded of the saleswoman. The latter, struck off her guard by the intensity of expression which the actress had thrown into her voice, started back in alarm and never more could be got to wait upon Mrs. Siddons.

Of all the actors on the American stage today perhaps the readiest cryer is Henry Miller. When he plays Armand in "Camille" his eyes fill with tears and he weeps real tears all over the place. Most men on the stage prefer to cover their faces with their hands when they weep or to turn up stage so that the audience cannot behold the convulsive workings of their features.

With women it is different. They enjoy a "good cry" as well on the stage as off. Some of them ruin the effect of some of their strongest scenes by permitting the audience to behold red noses and strained features. The most artistic weepers let the tear flicker in the eye, but express most of the emotion with a choking voice. This seems to be more like true art than is the half hysterical surrender to tears that marks the work of some of our actresses.

When Clara Morris had to cry real tears she would call up to her mind some distressing incident that she had witnessed or had read about. The tears then would follow naturally. Other actresses have emulated her example, but not with surpassing success. On the stage tears are not supposed to run their course, as they do in real life, and some of those actresses that have forced them have discovered, to their genuine grief, that, even after their cue to be merry has come, the tears have shown no inclination to depart.

It may be set down as a general rule that not one actor in one hundred feels or wants to feel that the part he is playing is a real, actual experience through which he is passing. The few that feel the part always work under the handicap that is created by their own tears, that, once being started, can be depended upon in most cases to continue longer than the creator wished. Most of the successful players have found that stage tears, to be effective, must be as mechanical as is the laughter, and everybody familiar with acting knows that a capable player can put forth a thrilling laugh mechanically even though he be thinking of the saddest thing that ever happened.

Gossip from Stageland.

This week Mr. Mansfield is to act in Cincinnati, next week in St. Louis, and May 7 for a fortnight in Chicago, which concludes his season.

A sister of the Earl of Roslyn, Lady Angela Forbes, is to go on the stage, according to London dispatches. She is to make her debut with Charles Hawtry in "Lord and Lady Algy."

His announcements for next year include the promise of a splendid revival of "Cyrano de Bergerac," in addition to his already long and varied repertoire. Mr. Mansfield will act but three more brief seasons before retiring.

Charles Frohman's next London production will be the new musical play in which Edna May reappears in the scenes of her former triumphs. It is called "The Belle of Mayfair" and will be put on at the Vaudeville theater. The book is by Captain Basil Hood with music by Leslie Stuart.

Charles Frohman has just produced at the Comedy theater, London, two new plays by J. M. Barrie. One is called "Josephine" and is a review in three scenes. It is the only play of Mr. Barrie's since "The Little Minister" in which Scottish characters figure. The other is "a toy tragedy in one act" called "Punch."

The Shuberts are now planning for a summer run at the Majestic theater in New York, of which DeWolf Hopper will be the bright particular star. The scheme is to present the present Hopper success, "Happyland," for the opener and follow this with revivals of "Wang," "El Capitan" and possibly "Panjandrum."

Maude Adams is taking enough time from "Peter Pan" to put up a hard fight to have the Long Island Normal school located at Ronkonkonka, where she has her country home. She has interested her neighbors in the matter and they are all hard at work. Miss Adams has developed a talent for political manipulation which amazes her friends.

That Hamlin & Mitchell will make a legal fight to retain Montgomery and Stone for another season is again in evidence. Meanwhile Manager Dillingham is reported to be going merrily along booking a company for the new piece in which he is to star "The Tin Woodman" and "Scarecrow" next season. The nature of the piece has not been made public.

The Herald estimated that New York City paid $77,000 to see Mansfield act twenty-nine times. The critical and popular praise was quite proportionate to the other extraordinary features of this engagement. Mr. Mansfield acted nine great roles, and the opinion was general that never before has he acted with greater force, subtlety, sympathy and power than at present.

Miss Julia Marlowe and Mr. E. H. Sothern have bought the English rights of "Francesca da Rimini," by Gabriel d'Annunzio, using the English version of Arthur Symons, and next season they will make an elaborate production of this tragedy. This will be the first drama of D'Annunzio to be given in this country in English, and is also the first play by Mr. Arthur Symons to be produced here.

A beautiful young lyric soprano by the name of Elizabeth Ohls has been engaged by Mr. Savage for the role of Fantine, the French maid, in "The Student King." Miss Ohls is a native of Davenport, Ia., and has achieved considerable reputation in concert circles. This will be her first appearance in light opera. From all accounts a genuine discovery has been made by Mr. Savage in this young singer.

Marcelline, the French pantomimic clown who has been the individual hit of the Hippodrome shows in New York for a year, has just signed a unique contract with Thompson & Dundy, the proprietors of that mammoth institution, which binds him to them for the remainder of his life at a salary of $1,000 a week. Marcelline is 28. He says his father lived to be 90. Figure out what his prospects are.

Lillian Russell will open the Savoy theater, New York, in October next in a comedy to be written expressly for her. Rumor has it that Clyde Fitch has already been commissioned to write the play, and so far as no one has denied this particular rumor. Joseph Brooks is the manager whose name appears on the contract along with Miss Russell's, and the season called for will last thirty-five weeks.

Miss Ellen Terry's first appearance on any stage was on the 28th of April, fifty years ago. Her official celebration of the anniversary will occur at His Majesty's theater in London on the 27th inst., when she will play Mrs. Ford in a revival of "The Merry Wives of Windsor." The performance will be followed by the presentation of a congratulatory address. A more substantial recognition will be the fund which is now being raised by general subscription.

That all chivalry in the theatrical business is not at an end has been attested by Otis Skinner. Although Mr. Skinner has achieved the greatest success of his career in "The Duel" and is playing to large business at the Hudson theater, he closes his engagement April 14 solely to make it possible for Charles Frohman to present William H. Crane in New York this season. Mr. Crane will therefore open at the Hudson theater on Monday, April 16, in "The American Lord," written by George H. Broadhurst and C. T. Dazey.

Mme. Sarah Bernhardt was Mrs. Carter's guest of honor last Thursday afternoon at a performance of "Adrea" to be given at the Grand opera house, especially for the French actress. On Thursday Mrs. Carter, in response to her invitation, received from Mme. Bernhardt the following characteristic message, dated at Canton, O.: "Charming Madame: I am most happy to attend the beautiful performance you offer me so nicely. It is for me a grand pleasure to see play and artist so worthy as you are, and so well beloved by the public. With all my tender friendliness.—Sarah Bernhardt."

Richard Mansfield last Saturday night concluded his New York season. It possessed features, besides the artistry on the stage, which denoted it the most important the metropolis has known in years, not excepting the visits of foreign artists. Not only did Mr. Mansfield fill a vast theater nightly, but all tickets were bought as fast as they were put on sale weeks ahead. Finally the great actor was induced to forego his vacation planned for last week and all tickets were snapped up in a jiffy. Then for eight days the box office attendants relieved each other at intervals only to repeat from morning till night, "All seats are sold." Mr. Mansfield then consented to an extra matinee.

New York is to have grand opera galore next season. Not a singer of repute in Europe is likely to escape the snares composed of American dollars set by the rival impresarios, Oscar Hammerstein and Heinrich Conried. Mr. Hammerstein has engaged Mme. Melba at $4,000 a performance, the greatest salary ever paid an opera singer, except Patti, of course. He also has engaged Bonci, a tenor, said to be the equal of Caruso. Mr. Hammerstein took $100,000 to Europe with him to use as advance money for his songbirds. On the other hand, Mr. Conried has re-engaged his last season's stars and already has added to them Stracciari, a noted Italian tenor, and Mme. Kruscinlska, a famous Polish dramatic soprano. Truly, the outlook is good for women and gentlemen of the songbird variety.

On Monday, March 19, "The College Widow" returned to its summer home at the Studebaker and the interest manifested in the event was so great that the skeptical were put to rout by the first day's sale. It has continued with the same unvarying prosperity up to the present time and the indications are all favorable to an extension of the engagement far beyond the limit originally set. It is not only Chicagoans that are interested, for people have been coming from many miles away to see this delightful play, the fame of which has apparently reached every nook and corner of the United States.

Olga Nethersole has gone in for her anti-tuberculosis crusade in earnest. Last week in Chicago she gave the first of a series of matinee benefits for the fund and raised $1,850 as a starter for the establishment of a free dispensary for the consumptive poor of the windy city. The event of the bill was Miss Nethersole's appearance as Camille in the fourth act of that play. In order to lend a tone of realism to the performance the English actress sought the aid of the best known specialist on consumption in Chicago, and under his guidance made up her face to represent a woman in the last stages of the dread disease. The result is said to have been strikingly realistic. Miss Nethersole says that in this way she hopes to make it apparent just how the disease affects those that it fastens upon and by giving a touch of repulsion to the character hopes to arouse a deeper interest in the crusade she has inaugurated.

Richard Mansfield, who ended the last week of his engagement in New York last night, has broken all New York records in the matter of attendance, and the receipts will come pretty near to the American record. Mr. Mansfield, despite the impossibility of entertaining more than a moiety of his friends, has resisted all pressure to prolong his stay in New York this time. His health is not the best and he is looking forward with many pleasant anticipations for his time of rest to come. For his last week Mr. Mansfield repeated his Arthur Dimmesdale in "The Scarlet Letter," on Monday; the Baron Chevrial, in "A Parisian Romance," on Tuesday; "The Merchant of Venice" on Wednesday; "Beau Brummel" on Thursday; "King Richard III" on Friday; "The Merchant of Venice," at the last matinee (Saturday), and on Saturday night Mr. Mansfield gave one act from each of five of his most popular plays.

Charles Frohman, who is now in Europe, is reported to have run upon a big success in the new French play, "Les Plumes du Geal." The play tells the story of a young millionaire who has tired of the fawning people who hang upon him because of his great wealth, and turns to the socialists for companions. He makes a friend of an old porter, who has been a student of socialistic idea anent riches and rich men. Having fallen in love with the daughter of the porter, the young man fears to disclose who he is, but eventually confesses to the girl. The latter, imbued with the socialistic ideas of her father, is heartbroken at the idea of having given her love to one regarded as their natural enemy, but in a strong scene the young man wins his point. The play is said to be intensely human and dramatic. An adaption is now being made with a view of bringing the play out in this country next season.

Nat M. Wills, the irrepressible main chance in the "Duke of Duluth," is something of a base ball player in his way. He goes into the national game for sport's sake, as he says he makes enough money during the regular playing season to buy enough meal tickets and a suit of clothes to carry him through until the curtain goes up again in the fall. Mr. Wills is a member of McGraw's Giants of the New York National league team. Last week Wills sent Manager McGraw his measurements for this season's base ball suit, which will be ready for the comedian when he joins the Giants at Chicago about two months hence. When the present theatrical season shall have closed four weeks from now Mr. Wills will go to West Baden for ten days. Then he will report with the Giants at Chicago. In Wills' base ball contract it is expressly stipulated that Manager McGraw pays all of Wills' fines imposed by the umpire.

William F. Connor, who is managing Sarah Bernhardt's tour for the Shuberts, was seen on Broadway last week and a more enthusiastic man it would have been hard to find the length and breadth of Main street. Mme. Bernhardt's receipts have averaged close upon $4,000 nightly. In one week in Boston they were $39,000 and in one week in Chicago with no standing room allowed they were $33,000. The box office took in for one performance in Kansas City $9,984.50. Six cities where single performances were given gave her $42,040 and to show that her popularity is not confined to one section it may be mentioned that these were Kansas City, Omaha, Nashville, Tampa, Memphis and Dallas. These are some of the figures which Mr. Connor has at his fingers' ends. The tent performances in Texas have been, he says, the most remarkable things in the history of the American drama. Mme. Bernhardt will wind up her tour in New York in June. The Metropolitan Opera house will probably be secured and either "Phedre" or "Camille" will be the play. It is safe to predict a record-breaking house.

May 15 has been decided upon as the date of the great memorial concert in honor of the late Patrick Sarsfield Gilmore. The concert will be led by Walter Damrosch, Victor Herbert, John Philip Sousa and Frank Damrosch. The management will have choice of practically all soloists, instrumentalists and vocalists in the city. No more remarkable committee of arrangements has ever been in charge of an entertainment in New York. It includes Mr. Thomas M. Muiry, president; General Thomas L. James and John R. Van Wormer, vice presidents; Mr. John D. Crimmins, treasurer; Mr. John P. Carter, secretary and director general; Mr. Andrew McCormick, manager; Archbishop Farley, Governor Frank W. Higgins, United States Senator Thomas M. Carter, ex-Senator Warner Miller, Seth Low, Thomas F. Gilroy, Hugh J. Grant, John Clinton Gray, Judge Morgan, J. O'Brien, Recorder John W. Goff, Perry Belmont, General John T. Cutting, Austin Corbin, C. Creighton Webb, H. C. Duval, P. F. Collier, Joseph I. C. Clark, Rev. Joseph Silverman, J. Abney Harper, Daniel Frohman, David Belasco, William A. Brady and a score or more of others from all ranks of life.

Music and Musical Notes

Calendar for the Week.

MONDAY, 8:15—Lyric, David Bispham; song recital.

WEDNESDAY, 8:15—The Messiah; First Congregational church.

WEDNESDAY—Matinee; song recital by Messiah soloists; First Congregational church.

THURSDAY, 8:15—The Messiah; First Congregational church.

LAST week was characterized by the giving of two very good local concerts. The entire town turned out for Mr. Lumbard's benefit recital, Creighton auditorium being packed to the squeezing point. Mr. Lumbard's removal to Chicago will be a blow to Omaha, for beside his singing, which has given endless pleasure, he has a great, big, kind heart. There are many who will miss his ministrations. As an example of the kind of stuff he is made of—a poor forlorn little cat, in a state of terror, clawed up to the tip top of a telegraph pole near the First National bank on Farnam street several years ago. As usual, a crowd gathered, and looked and laughed and did nothing. Swinging down the street came Mr. Lumbard; he saw the cat and immediately cast around till he found a man to climb the pole. The cat was rescued and the man paid liberally. Mr. Lumbard went on his way, while several of the people who did the looking must have felt ashamed in their hearts. A man who'll take that much trouble for a scared cat is going to be sorely missed in a community. Many and earnest good wishes go with the veteran singer to his new home. May he often return to the place which has known his voice and personality for so many years.

Mr. Simm's concert Thursday night was well attended and the singing of the chorus was, as usual, excellent, Mr. Wilczek's playing gave much pleasure. The young baritone from Denver shared in the honors.

Trinity cathedral is to be congratulated upon the improvement in its music since Mr. and Mrs. Stanley took charge.

Mr. Lucius Pryor, manager of the May Festival to be given April 25 and 26, next Wednesday and Thursday evenings, with Wednesday matinee, at the First Congregational church, gives a most hopeful and glowing account of the way seats have been bought and the enthusiasm generally with which the festival idea has been received. It is not a money-making venture. Before the affair was even started a fund was raised by the People's institute. Of course the promoters wish to come out even if possible. The chorus has worked faithfully under Mr. Penniman. The soloists have national reputations. Mr. Cuscaden's work is well known; he and his orchestra will add materially to the occasion.

For the benefit of those who may not yet know the status of the soloists is: Mrs. Jessica DeWolf, soprano; Mrs. Mabel Crawford Welpton, contralto; Marc Lagen, tenor, and Gustav Holmquist, basso. These people are all very well known and their names are a guarantee of good and satisfactory work. It is said that the tenor will create a sensation.

Tomorrow night the incomparable Bispham will give a recital at the Lyric theater. His career has been one long story of success and adulation.

David Bispham began in Italy to study the works of the old masters as a preparation for oratorio. In London he studied with William Shakespeare, and coached in English oratorio under Randegger, who also trained him in the operas of Mozart and Rossini. His repertoire includes all the standard choral works and cantatas, which he has for years sung at the great foremost festivals in Birmingham, Leeds and Sheffield, as also with the foremost choral bodies in England, Scotland and Ireland. While giving close study to the oratorios of Haydn, Handel and Mendelssohn, he has paid particular attention to the works of Bach, which he has sung at the Bach festivals in London.

Because of his paramount interest in Beethoven, Schubert, Schumann, Franz and Brahms, German songs early engaged his especial attention and study. He took as models certain singers whom he not only admired as operatic artists, but for their versatility, as they were equally at home in song and oratorio. He perceived that the knowledge of the dignity of sacred concert music lent repose to their operatic work, and that their operatic art put life into their oratorio singing. He also knew that their proper interpretation of songs by the great masters added a certain poetic quality to the other branches of their art. And so it came that such singers as Gura, Scheidemantel, Emil Fischer and George Henchel, Charles Stanley, Myron W. Whitney and Max Heinrich became his musical heroes and ideals, the latter having given him as long ago as 1874, when he came to Philadelphia, his first introduction into the inner beauty of the great German songs.

There is no question in the minds of those familiar with his attainments, that however beautiful or highly-trained certain individual voices may be, there is no singer in America or Europe capable of such variety of work in opera, oratorio and song recital as Mr. Bispham. His coming recital is certain to be a rare musical treat.

Saturday, May 5, Kubelik will give a recital at the Boyd. I had the good fortune to hear him not long ago in Hot Springs, Ark. He is playing more superbly than ever, in that pure, ethereal way of his. He is different from every other living violinist in the quality of his work. It would be a shame and an everlasting loss if he ever acquired that "passion" which the critics howled so much about. There are plenty of players to reach that side of an audience. Kubelik must have an ideal as delicate and fragile as a drifting cloud in summer. There absolutely isn't one touch of earth in his playing. He has an accompanist this season who is perfection; in fact, he almost shares powers with Kubelik, because he seconds him so identically.

Judging from the box receipts in every town that he has visited, Kubelik's tour has been a triumphal progress throughout the United States. In California especially he created a sensation. He made nearly $10,000 in three concerts in San Francisco, and in Los Angeles people were turned away from the door. In both towns the management found it necessary to play return engagements.

His wife, the Countess Czaky-Szell, will be with the violinist when he comes here. Until recently he has made his journeyings without her, as she presented him two weeks ago with a third daughter. The latest born, with the famous twins, is being taken care of at his palace, Castle Bychor.

Kubelik travels in state, having a private car provided for him by the Pullman company. He has a valet, an Indian servant, a private secretary and two chefs, besides the regular crew of the car. Social, as well as musical circles, have taken the greatest interest in Kubelik and his countess. Receptions, banquets and at homes have been given for them in such profusion that the artist has hardly had any time to himself. Society has featured largely at all his concerts.

MARY LEARNED.

Notes and Personals.

Mme. Marchesi has just celebrated her eightieth birthday.

It is rumored that Melba has signed with the Hammerstein Opera company.

Marie Nicholls plays with the Thomas orchestra in Chicago on the 13th.

Mme. Jenny Osborne Hannah made a very successful debut as Elizabeth in Leipsic recently.

It is said that Arthur Nikisch will be the next conductor of the Boston Symphony orchestra.

The grave of Chopin in Pere Lachaise cemetery is unmarked, save for a plain granite shaft, on which is stuck the Clesinger medallion.

Reynolds Hahn, the well known song writer, will give a concert of his own works in London in May. He lives in Paris, but was born in Venezuela.

"To bring out or not to bring out" Richard Strauss' "Salome," is the question which is occupying the minds of all the leading operatic managers in Europe.

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