Gossip About Plays Players and Playhouses

fair to be the financial success as well.

This with due velerence to this house in Order' and "The Apparites." Prof. Mody, who is also Poet Moody, and, in a measure, Politician Moody—for he has delved into sociology to the extent that he is a practical socialist—his touched in a broader and a deeper near ing on the sex question that a grace to this season's presentation of the piece is adapted contortionist, with his weird, mysterious and elaborately staged turn called "In Weber's theater reopened on Thursday and elaborately staged turn called "In Weber's theater reopened on Thursday will participate." The Tin Man also has a situations. The cast is really a star one, its principal members being such weith the program.

Sociology to the extent that he is a practical socialist—his will participate. The Tin Man also has a situations. The cast is really a star one, its principal members being such weith the program.

The story of the piece is adapted contortionist, with his weird, mysterious and elaborately staged turn called "In Weber's theater reopened on Thursday will participate. The Tin Man also has a situations. The cast is really a star one, its principal members being such weith the program.

The word of Man, and elaborately staged turn called "In Weber's theater reopened on Thursday will participate and elaborately staged turn called "In Weber's theater reopened on Thursday. The Measure and elaborately staged turn called "In Weber's theater reopened on Thursday. The Measure and elaborately staged turn called "In Weber's theater reopened on Thursday. The Measure and elaborately staged turn called "In Weber's theater reopened on Thursday. The Measure and elaborately staged turn called "In Weber's theater reopened on Thursday. The Measure and elaborately staged turn called "In Weber's theater reopened on Thursday. The financial stage and elaborately staged turn called "In Weber's theater reopened on Thursday. The financial stage and elaborately staged turn called "In Weber's theater one, the financial stage ing on the sex question than any of the The Will J. Block Amusement company's The new "McFadden's Row of Flats," suggestive of its subject matter (the title ber is a succession of dainty melodies one and contains many funny comedians, was probably changed in def-rence to the which insist upon being whistled. Mr. who appear in the numerous roles as well ture), the drama attacks the question of of the adventures of a tailor, who is with spirit and in a very fetching manner, man and woman in its crutical aukedness, continually getting into trouble while

alyses the proposition in this way:

ceeds in creating enough itselfier to said.

the equation. Mr. Cortin, in the sur, analyzes the proposition in this way:

And the result of this bargain of force on the Arisona desert, painful as it was,

For, different to the supprision ivers and would be difficult to duplicate.

For, different to the supprision ivers and the daughter of New Displand guilture, they were one at the supprision ivers and the daughter of the surface and the daughter of New Displand guilture, they were one at the wost for respond in spirit to its ampler than the supprision of the compose the ballet, are exceptionally clever of the respond in spirit to its ampler than the surface of the Arisona desert, and the every of draft to become part of the Arisona deservation of the word for respond in spirit to its ampler to the surface and the hand with which he portrays it is as fine as it is uncerting. Even in the nour and the hand with which he portrays it is as fine as it is uncerting. Even in the nour and the hand with which he portrays it is as fine as it is uncerting. Even in the nour and the hand with which he portrays it is as fine as it is uncerting. Even in the nour and the hand with which he portrays it is as fine as it is uncerting. Even in the nour and the hand with which he portrays it is a fine as it is uncerting. Even in the nour and the hand with which he portrays it is a fine as it is uncerting. Even in the nour and the proposition of the word of the responding to the proposition of the proposition o

scene of reconciliation is one of masterly divination. It is the man who has perpetuated the estensible sin; but he has got only good out of it. He has grown to the full stature of spiritual strength. The woman has suffered violence and outrage, and out of it has got only blight and death. Her pride and her scruples speil spiritual extinction.

It would be hard to overestimate the originality of the value of such a treatment of such a theme. The wages of sin, our preachers and playwrights are accustomed to tell us, is death. Here is a man in whose vision the wages of sin is life. Ruth's brother, when he learns of the manner in which Ghent won her, has the impulse, the world old and world anneroved impulse.

whose vision the wages of sin is life. Ruth's brother, when he learns of the manner in which Ghent won her, has the impulse, the world old and world approved impulse, to kill him. Her mother, a model of conventional goodness, says: "You should have killed yourself!" In her heart Ruth knows that either event would have meant apiritual death. In the end she accepts the wages of her sin and Ghent's, which is the fulness of life and happiness.

Of any attempt to proclaim what we have come to call manifest deathy Mr. Moody is no doubt unconscious. Except for his anti-imperialist ode the idea would have no pertinence. But of the nearer significance of his play he is unmistakably aware. There has been much question of the "propriety" of the initial scene of violence. If the guardians of the conventional were as keen as they are eager, they would find far graver offence in the last act. Precept after precept, subtle, quiet, but luminous, contravenes our most cherished beliefs. Bernard Shaw at his most irreverent never taught anything more foonoclastic. And Mr. Moody has this supreme advantage, that whereas the brilliant Irishman, when he has fisshed a paradox or two has spent his powder he infuses his play with the earthly fires of primal passion and nourishes the fisme with all the richness of the deepest spiritual life of men and women. Pinero has never been keeper in psychology and never half as deep. Henry Arthur Jones has the heart of passion and the head of right thinking; but compared to this play all his outcries against the deathly hypocrisy of Puritanism seem pale. Those, it is true, are all great playwrights, each with his niche in the hall of the English drama, while Mr. Moody is a bars novice. One swallow does not make a drink. And yet it is all the wine taster needs to saver the rarest vintage.

Jesse Lynch Williams' play, which was supposed to take the lid off journalism, didn't make as much of a splash in New York as in Chicago, and vacated the Garden theater for Mr. Clay Clement and his play, "Sam Houston." The indifferent reception accorded to the newcomer is quite as disheartening in its way as the scornful hoot with which the first was received. As a matter of fact, the Alamo has been forgotten, and if proof of this were wanted. it is to be found in the fact that the only New York paper of Wednesday morning that deigned to notice the opening at the Garden of Mr. Clement's engagement on Tuesday evening has headed it. "Remember Leoncavallo, besides the solo singers and the Clams." It is painfully apparent that the La Scala orchestra, is Signor Maranthe printer at least had never heard of the gonl, the famous double bass player of the Alamo, and that the proofreader had for the Royal Institute of Music at Florence. nonce forgotten the glorious end to which Signor Marangoni is coming over not only Davy Crockett and his gallant band were as a member of the La Scala orchestra. devoted in that struggle. But, in days to but also as a personal friend of Leonoacome, when authors and actors and public vallo. Signor Marangoni is considered in have determined finally that under certain Italy the second Bottesini. Among the conditions men and women will do certain members of the La Scala orchestra are things, and have ceased to discuss and an- some of the best professors of the string prano of the Blakesiee Concert company, alyze the obvious, maybe the story of and wind instruments in Milan, who have Texas and its heroes, Sam Houston, Davy never visited America, and are taking this Crockett, Pandy Ellis, Big Foot Wallace little trip more as a vacation than any- Christian association men's meeting in the and the rest, will appeal sufficiently strong thing else. The entire orchestra will re- Lyric Theater Sunday afternoon, October to get a hearing at least. At present the turn to Milan on December 6, reaching 2 at 4 p. m. war cries of those stirring days fall on Milan on December 16, in time for the cars that are attuned to the gabble of the rehearsal for the Scala season, which opens drawing room and the jargon of the mart. Sn December 24. drawing room and the jargon of the mart. In the meantime a certain sort of savage satisfaction exists in the reflection that Mr. Williams has not succeeded in making

Mr. Williams has not succeeded in making folks believe that "The Stolen Story" gives an accurate picture of life in a daily newspaper office.

Zaza. Duo. Zaza and Millo. Mr. Barbaini. Mr. Barbaini. Mr. Barbaini. Mr. Beliatti. Zaza. Cantibile di Cassart. Mr. Beliatti. Zaza. Delclamato de Zaza. Delclamato de Zaza. Mr. Beliatti. Zaza. Delclamato de Zaza. Arioso de Millo. Mme. Ferrabini. Will be at the Boyd theater Sunday. Mon-Medici. Septuce. will be at the Boyd theater Sunday, Monday and Tuesday evenings and a special matinee on Tuesday. This famous extravaganas has taken on a new lease of New songs, new scenic illusions and a battalion of new cherus beauties with enliven the production, which will in point of magnificence and spectacular splonder exoel all past presentations of "The Wizard of Oz." The inimitable characterization of the Tin Woodman and the Scarce row still head the army of merry-makers onlisted in the production. This year "The Wisard of On" presents a new foot ball metire which is declared to be convaluively

others who have approached it for a gis- presentation of George V. Hobart's song with its fund of real humor, its clever cussion. He has gone to fundamentals, play, "Coming Thro' the Rye," will be at specialties, its side-splitting climaxes and and has divested both haro and become the Boyd theater on Thursday, Friday and situations, will be at the Krug theater of the surroundings of artificiality and con- Saturday evenings and a matinee on Sat- Tuesday and Wednesday, October 23 and 24. vention in which other authors who have urday. The score, which was composed Since its last presentation here it has been handled the thems have seen fit to ennised by A. Baldwin Sloane, is exceptionally extravagantly resupplied with scenery, costheir thought. Originally called The Sa- tuneful, and possesses an originality which tumes, etc., and comes this time new from bine Woman, ' a name most appropriately is quite unknown nowadays. Every num- start to finish. The company is a strong managerial desire to to se full advantage Hobart has supplied a cleverly written as presenting their specialties. There is of the tide that has set so strongly in the comedy, containing what most musical com- also a large chorus of pretty and shapely direction of west-ra themes and mannela- edies do not, a plot. The story treats girls, who sing, dance, disport themselves Ruth Jordon is alone in a shack on the Ari- searching for his runaway daughter, who tinning for the remainder of the week, sona desert. Three drunken roistories on- having become dissatisfied with her home ter and possess themesives of her. One, life, goes to Newport to make her own caan American salled Quent, somewhat reer. The many complications which arise the attraction at the Krug theater. These stronger than his companions, kills one are funny enough to keep the nudlence in clever mirth provokers and the capable and barters with the other and buys his a gale of laughter. Stella Maybew as company by which they are supported give share in the trophy. He later leads to Mrs. Cobb, who is forever trying to break the nearest magistrate his prize and there into the upper crust of society, plays the is certain to drive away the blues. The they are macried. The rost of the action part in her own inimitable style, and sucthe play is devoted to working out of ceeds in creating enough loaghter to satthe equation. Mr. Corbin, in the Sun, an- isfy the most pessimistic playsoer. The and elaborate scenery, which, added to the chorus is composed of an array of beauty

advantage. No doubt there are dozens of

similar cases, which no one knows of,

They are all helping to make many lives

finer and better. Bach wields its circle of

influence: Isn't it great to do these deeds

Count Creighton ever has insomnia, he

ought to be able to put in a good many

in Omaha on November 12, he will offer

Omaha several new compositions. For in-

stance, we shall listen here for the first time to his "Ave Maria," composed for the

aid of the earthquake sufferers at Calabria.

Also a new march, "Vive l'Amerique,"

which he has dedicated to President Roose-

veit. If is built on the two melodies, "Yankee Doodie" and "Dixie." Other

Berlin" and from his opera, "Zaza," which

is now playing in the Teatro Lyrico in

"Juenesse de Figaro," the first production

of which he hopes to make in this coun-

Among the artists coming over with

Following is a specimen Leoncavalla pro-

Mr. Barbaini.

Medici, Beptuct.

Mesdames Rizini, Ferrabini; Messieurs Barbaini, Perra, Beliatti, De Ferran, Macchi.

Rolando di Berlino, Overture.

Orchestra.

Ave Maria (first time).

Mme. Calvi and Artists.

(Respectfully dedicated to Pope Pius X.)

Pagliacci, Prologo.

Mr. Beliatti.

Rolando, Duo, Hemming, Aida.

Mme. Rizzini, Mr. Barbaini.

Viva l'Amerique, March (first time).

Orchestra.

(Respectfully dedicated to President Roosevelt.)

This clipping from the Courier

gram:

the good things he has set affoat.

Commencing Thursday night and con-Williams and Walker in their latest and the new "Abyssinia" an interpretation that play is largely a conglomeration of tuneful music, dazzling costumes, funny situations

throughout the whole proceedings, and finally wins by his great gall. Miss Elliott will be Rose Chilleigh, who isn't quite what the name suggests, and the others of the company will be well located. The plece itself is of a quieter order than the description suggests, but is full of snap and action. It will be offered first at a matinee this afternoon and each evening during the week, with other matinees on Tuesday, Thursday and Saturday.

A musical comedy that has the merit of a tangible plot is "Gay New York," which comes to the Krug for two days, starting matinee today. It is a show with plenty of action, intensified by some pretty music and a cast that contains some of the best singer in the world. O. T. Fiske and

NEW YORK, Oct. 20.—Tunis F. Dean, who as manager of Mrs. Leslie Carter under David Belasco had a hand in making that actress one of the most famous on the American stage, handling the hundreds of thousands of dollars of cash netted the American stage, handling the hundreds of thousands of dollars of cash netted in connection with the production of "Ju Barry." "Zaza" and "The Heart of Maryland." to the entire satisfaction of all concerned until there came "the parting of the ways" between the great manager and the actress, remains with Belasco instead of going with the actress to the camp of the "opposition." This decision of Mr. Dean's to remain with the Belasco compunies has greatly pleased Mr. Belasco, and after spending a few days with Mr. Belasco, new play, "The Rose of the Rancho," when it is presented for the first time in Boston two or three weeks hence, Mr. Dean will go with Miss Bates and "The Girl of the Golden West." Mr. Dean is widely known in the theatrical profession and since the new world-wide, world-famous marriage of Mrs. Carter he has been spending his vacation season at his old home at Baltimore and at Atlantic City.

As for Blanche Bates herself at the Belasco theater, although she has been playing "The Girl of the Golden West." in David Belasco's drama of the west for more than a year, she is still setting new "records. Miss Bates' with New York performance of "The Girl" will be Monday, October 28.

New York had a chance of witnessing

New York had a chance of witnessing William Gillette's latest play at the Garrick theater last Monday evening. London and Boston, and several other American cities for that matter, have aiready seen it. The author appears in the star part. Unlike most of Mr. Gillette's recent successes, it is a love story, pure and simple. Mr. Gillette's part is Dr. Carrington, whose ward, Clarice, whom he loves, lives with him. He seeks to give her up in favor of a younger suitor, but she rebels. That they ward, Clarice, whom he loves, lives with him. He seeks to give her up in favor of a younger suitor, but she rebels. That they are happily united is to be expected, but that does not occur until after several dramatic scenes. The name part goes to Marie Doro, who has won much success in the part. Others in the cast are Adelaide Prince, Lucille La Verne, Francis Carlyle, Frank Burbeck and Stokes Sullivan.

On Tuesday night, at the Garden theater, New York witnessed the advent of a new star. Clay Clement, who has not acted in New York since 1898. His play now is "Sam Houston," and the title role is Mr. Clement's. The play is chiefly concerned with Houston's defeat of Santa Ana and his carreer as president of Texas and senator from that state. Mr. Clement, with two collaborators, has written the play. A setting both picturesque and historically accurate is promised. Kathleen Kerrigan has the leading woman's part.

the play includes E. M. and George Holland. Percy Haswell and Mary Hall.

A new rural play, "Cape Cod Folks," is being put on at the Academy of Music. It is a dramatisation by Earl W. Mayo of Sarah MoLean Greene's novel of the same name, published nearly thirty years ago. Liebier & Co., the producers, are indusing in some new and startling scenic effects, the chief of them being a ship-wreck off Long Point, with the heroine pulling out in a small boat to rescue her salior lover. In the cast are Earle Brean. Charles Mackay, George Richards, E. J. Ratoliffe, John D. O'Hara, Harry Montgomery, W. H. St. James, Sarah Perry, Bessle Barriscale, Anna Wheaton and Lissie Conway.

The Iriving Place theater opened last Monday night with "Der Heifer," by Felix Phillippi, a picture of smart German life. Six new members of the Conried company are being seen for the first time. The chief parts are being played by Adolph Winds, Carl Machold, Jo Heggi and Milly Reimann.

To succeed "Popularity," at Wallack's, Charles Frohman will present Sam Bernard in a new musical play, "The Rich Mr. Hoggenhelmer," by Harry Smith and Ludwig Englander. The first performance will be given on Monday, October 22.

Annie Russell began last Monday night and, of course, closes tonight the last week of her engagement as Puck in "A Midsummer Night's Dream" at the Astor. Monday next Viola Allen will be seen in "Cymbeline."

Gossip from Stageland When Annie Russell concludes her mar-velously successful engagement as Puck in "A Midsummer Night's Dream" at the Astor theater, late this month, Managers Wagenhals & Kemper will send her, with all the sumptuous details of the \$50.000 pro-duction, on a brief tour of the chief cities of the country. She will be seen in some of the big eastern cities and will make a jump to New Orleans, playing a few intor-mediate points, taking in St. Louis on the return and ending up at New York, where her interrupted run at the Astor theater will be resumed. Richard Mansfield will leave New York When Annie Russell concludes her mar-

new Tork witnessed the advent of a new term and ending up at New York witnessed the advent of a new term and ending up at New York witnessed the advent of a new term and ending up at New York witnessed the advent of a new term and ending up at New York with the second of the title role is Mr. Clement, who has not acted in New York since 1989. His play now in the Interrupted run at the Astor theater with the resumed with the resumed with the sompany on Frideric With Houston's defeat of Santa Ana and his career as president of Texas and son, altor from that state. Mr. Clement, with the course of the title that the theory of the play is the theater than the text of the title that the title of th Miss Maud Peterson, soprano and Miss Myrtle Moses, contralfo; pupils of Mr. Ellis, Admission will be free. No one admitted after \$15. Program:

War March of the Priests from "Athalia" Material Material Material Material Mendelseolm to the halia" Mendelseolm to the halia" School Orchestra.

(a) Madrigal Miss Mendelseolm to the Material Mendelseolm to the Mendelseolm to th

Mr. and Mrs. Borglum have returned from their summer in Europe and are now settled in their new residence-studio on Capi-MARY LEARNED. tol avenue.

Week Gommenging Sunday Matinee, Oct. 21

MLLE, THERESE RENZ

EDITH HELENA The Marvelous Soprano

O.T. Fiske: Nellie McDonough

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Besse Gibson, Florence Townsend, Alma Youlin, John Park, Frank Doane, Wm. Riley Hatch, Percival Jennings and all the others of the original company.

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The CALUMET

Great Divide," with Markaret no living equal as an eccentric dancer, this there is a bevy of lithe and winsome in comedy by Mr. Fishe, called "Good camp. The role affords Miss Milison opportunities for some effective and emocrat, is the dramatic success of chorean agility with a new Indian Jance, toward a pleasing three hours entertains with his weird, mysterious of the flavority of the piece is adapted contortionist, with his weird, mysterious cent. the season in New York, and bids in which the big chorus of stunning girls, ment. The story of the piece is adapted contortionist, with his weird, mysterious fair to be the financial success as well. dressed as cowboys and Indian squaws, from the German and abounds in amusing and elaborately staged turn called "In

C OUNT CREIGHTON, who cele- the great Italian's position in the modern brated his seventy-fifth birthday music world: several days ago, in the course of his benefactions has done a great deal for ambitious music students. Naturally we all think first of Mary Munchoff, who has made such a phenomenal success as a concert singer in Europe. Her talent has come to full fruit-like for the course of Mary Munchoff, who has come to full fruit-like forms of Wagner and his followers. Leoncavallo was not a mere imitative. Europe. Her talent has come to full fruitage and her work and the position she has made for herself must be a very roal joy to the man who made such success possible. Often I meet Count Creighton on the street car. I always say, "Where is Miss Munchoff this week?" Invariably he pulls an itinerary from his pocket and in a few minutes I know just where she is and how fast she is traveling to fill her recital dates. She is a great favorite and goes many times to the same places.

Once, when on my way east, Count Creighton was on the train, taking two young girls, about 16, the daughters of a clergyman, to their home. He confided to me that one of them had a great talont for the plano and he was going to see that she had fine instruction, and every advantage. No doubt there are dozens of

Miss Louise Ormsby of Central City. Neb., sang the soprano role of Verdi's "Requiem" at the Worcester (Mass.) festiof kindness, while life and health give the had the following comment in the Courier upon the performance generally and Mise benefactor power to enjoy results? If Ormsby's singing in particular:

Ormsby's singing in particular:

The performance of the "Requiem" was ardent, impassioned, vital, and the singers seemed not at an the same body that had performed so listlessly and ineffectively the evening before. From the melest planishmo in the "Agnus Del" to the mighnest forte in the "Dies Irae" the chorus showed itself capable of every dynamic shaue. The entrances were accurate to a hair and were accomplished when necessary with the force and impressiveness of a thunderboit. Loveliness of tone, perfection of phrasing and masterful balance in color, volume and rhythm were the other predominating elements in this remarkable performance, for which the credit should be apportioned equally between the chorus and the concomfortable nights just thinking about all When Leoncavallo, the great composer of "I Pagliacci," appears at the Auditorium equally between the chorus and the conductor.

equally between the chorus and the conductor.

The soloists were fired with the enthusiasm of the singers behind them and gave their parts in a manner which Worcester had not heard in all the six performances of the "Requiem." The voices of the quartet could not have been better matched, and the "blend"—that hugbear of all solo ensembles—was smooth enough to satisfy even the most finical ear. Miss Louise Ormsby put her soul in her voice and the result was a piece of singing whose sincerity no one could doubt. The soprano part of the "Requiem" is a task that requires the highest order of vocalism and interpretative powers of the most versatile kind. Miss Ormsby's resources contain all the emotional registers, and she lavisned them liberally on the duet with contraito, "Agnus Del," and on the final solo, "Libera me." Particularly the latter was as finished and moving a performance as could possibly be imagined and calls for the highest praise. numbers will be excerpts from "Roland of asm Milan. Leoncavaile is now working on his

Master Earl Victor Prahl, the boy sowill sing Gilder's "Sing My Soul Wendrous Love" at the Young Men's

On Friday afternoon Mrs. R. B. Howell gave an informal musicale. Miss Luten who has just returned from several years study of the plane in Germany, gave several numbers.

Notes and Comment on Musical Matters

val a week or two ago. Leonard Liebling from Henry W. Savage consists of a dozen

Notes and Personals.

Moriz Rosenthal, the Austrian wisard of the keyboard, may not appear in America sgain for many years after his forthcoming tour. Rosenthal has told his intimate friends that at the end of the next two years he expects to go into retirement for an indefinite period and devote himself to study and composition. It will be remembered Paganin hid himself away in an Italian monastery for two years and emerged a more marvelous violinist than ever before, and while away from the world he wrote music that has placed his name among the immortais. Rosenthal's ambition as a composer is boundless.

Tuesday, October % Camille Saint-Saens,

Tuesday, October 2, Camille Saint-Saens, the distinguished composer, pianist and organist, celebrated his seventy-first birthday. Giuseppe Verdi was just 22 years old on the day when Saint-Saens was born at Parls, in the year 1825. The illustrious Italian, whose memory will be especially honored in New York this week by the unveiling of the new Verdi monument, made his advent at Ronsole, October 9, 1833, in the same year and about four months and a half after Wagner. Verdi passed away January 27, 1991, surviving Wagner by nearly eighteen years. Saint-Saens has lived nearly his whole life in the gay city where he first opened his eyes. The perennial youthfulness of this distinguished Frenchmun is as remarkable as his versatility as a composer and virtuoso.

Tito Ricordi, general stage manager for

several numbers.

The recital given last Thursday night by Mrs. Turner, Mr. Ellis, Mr. Cuscaden and Madama Muentefering was a thoroughly enjoyable affair. The program was dignified and instructive, and was listened to with quiet attention and itnerest. Though the audience was not large, it was representative.

Church music of more than ordinary interest to those who love the best will be presented today at St. Mary's Avenus Congregational church at the morning service. Mr. Kelly, assisted by full choir and sololate, "The Last Judgment," by Spohr, the great violinist and composer. Spohr has been conceded by critics to be one of the very greatest masters of composition. He was born in 17st and he died on October 2.

AMUSEMENTS.

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