About Plays, Players and Playhouses

IF THE last week were notable for anything, it is the fact that a large number of Omaha people resolutely denied themselves the genuine pleasure of witnessing a Shakespearean comedy performed in welnight faultless fashion. Some have turned up their noses at the quality of morals of "The Merry Wives of Windsor." Compared with some of the plays that have graced the Boyd theater, the merry wives and those who were concerned with them are, as Hamlet has it, "like a good deed in a naughty world." If the fun seems coarse and somewhat humptious, contrast it with the horse-play of a modern "musical" comedy that evokes roars of laughter from throngs that jam the theater until it is uncomfortably full. If the production is objected to, try to name some one who has a better right to play Shakespeare's comedies than Louis James, an actor of proved merit, and a comedian of the rarest humor. Verily, those who did not see Mr. James and his splendid company in the rollicking comedy are the losers. The coming week promises the real event of the season, the engagement of Mr. Richard Mansfield for two performances at the Boyd theater, offering on Tuesday night his production for the present season, Ibsen's "Peer Gynt," for the first time in English, and on Wednesday night the clever and popular comedy prepared by himself and Mr. Clyde Fitch, "Beau Brummel."

"Peer Gynt" was written by Ibsen in 1867, the third and last of a trio of dramatic poems, "Love's Comedy" coming first in 1862 and "Brandt" in 1866. It was not thought to be possible for the stage and was not acted until nine years after it was written, when it was given public performance at Christiania in 1876. It has since been acted in several German cities. Mr. Mansfield is the first English-speaking actor to essay the part, and he prepared himself the version he uses. "Peer Gynt" is a tragi-comedy, the story of a madman who thought himself terribly sane. It deals with three phases of the life of Peer Gynt, as a lusty youth, as a prosperous middle-aged man and as a broken down, aged and destitute wanderer. It is really an allegory, teaching by symbolism the need of being positive rather than a negative force in life. In the first scene Peer Gynt is a lusty young vagabond, distracting his mother and worrying the neighbors by his idle ways and daredevil pranks. He is the butt of the rustic wits for his faculty for lying; not exactly lying, but for telling tall tales and making himself the hero of them. He is always talking of doing something great. He gets drunk at a wedding and meets there a maiden, Solveig, who makes an impression on him. Taunted and jeered by the revelers, he steals the bride and carries her away to a hut in the mountains. The next morning he drives her from him, although she wants to stay. A man-hunt pursues him, and he is driven to the inner recesses of the mountains, where he loses his way. The Great Boyg (a supernatural voice) warns him, and he falls in a faint. Here the Dovre King's Daughter finds him, and he goes with her to the court of her father. At the Dovre King's court he is welcomed, and is about to be made one of the trolls, when he decides he cannot become as one of them, and they attack him. The prayers of Solveig and his mother save him, and he awakens where he fell in the swoon in the forest. Here he starts a new life and builds a hut. Here comes Solveig, to share with him his life. He leads her to the hut and is about to join her, when the Dovre King's Daughter appears with an imp, the offspring, she says, of Peer as the result of his visit to her father's court. This pair turn him from Solveig, and he returns to his mother's home, there to find her dying. He tells her a fantastic tale as she dies and then he flees, "faring far over the seas." In the second phase of the poem Peer is rich and powerful and proposes setting himself up as an emperor. False friends steal his yacht and his money, but he still devotes himself to folly. Years of wandering ensue and he is finally reduced to absolute want. Then the third phase begins. He is on board ship bound again for home. Here he meets a supernatural visitor, and again his old selfishness gets the better of him. The ship is wrecked and he alone is saved. Finally he reaches the scenes of his boyhood and makes his way to the hut where Solveig has waited all these years for him. On his way he meets the Devil, disguised as a Parson, Annihilation, disguised as a Button Molder, and his old friend, the Troll King, fallen on evil days. He eludes each of these, save the Button Molder, whose questions he can not answer. He discovers his beloved Solveig by the echo of her song, and falls into her arms, saved.

After all it is the Button Molder who really dominates the situation. He presents the thought that must have been uppermost in the mind of Ibsen when he was penning this cynical allegory of his. He had turned aside for a moment from the discussion of the "social sore" that had occupied his attention so long, and in the contemplation of which his genial nature had been turned somewhat acidulous. He plainly pointed out the truth, however unpalatable it may be, that the great mass of "respectable" people are of a neutral quality. They are negatively good or negatively bad. Their sin is not of great strength, nor is their good of paramount beneficence. They are neither very good nor very bad, and so are fit only to be cast into the button mold and turned into something which may be of use. Kipling had this same thought in mind when he wrote of Tomlinson of Berkley Square. Neither at Heaven's Bar nor at Hell-Mouth Gate could Tomlinson call to mind any positive deed, good or bad, that he "did on earth or ever he came to die." St. Peter examined him first and denied him admission to the plains of bliss, and Beelzebub laughed in his face and sent him back to earth to try again to be one thing or the other.

Peer Gynt is a type of the man who lives carelessly. His boyhood, his youth, his manhood and his maturity were spent in doing things and pursuing things for the sole benefit of Peer Gynt. His dreams were all of greatness that should come to Peer Gynt. The gold he scattered in his triumphal procession along the roadway was not to make the people happy or better contented, but merely to show them the magnificence of Kaiser Peer. And when he had reached very nearly the end of his life's journey he met the Button Molder, who demanded of him that he say why he should not go into the ladle and be melted and recast. In his agony of despair, Peer Gynt turned, as did Tomlinson, to the woman who had loved him and in her life he received a respite. Solveig's devotion, the pure and unselfish love of a woman for a man, gave a color to the colorless life and won for the soul another chance; "but," says the Button Molder, "when we meet for the third time."

In illuminating this thought Ibsen has allowed his imagination almost to run riot. He brings us into close contact with the most sordid of material conditions and at the same time gives us the most imaginative of poetic creations. The mingling of the supernatural with the merely human is done in so intimate a way that it seems at first difficult to dissociate the one with the other. The Dovre King's Daughter comes on the scene in immediate succession to Solveig, and the fantastic scene at the Dovre King's court follows logically the scene of roveiry at the interrupted wedding. Peer Gynt indulges blindly in his folly and learns, as many another has learned, too late, that he must pay the price of that folly. "The sin that ye do by two and two ye must pay for one by one," was the message Beelzebub sent Tomlinson to earth to deliver. This same message is delivered to Peer Gynt by the Dovre King's Daughter. He cannot escape the consequences of his own folly. Over the hills Peer Gynt. Material success is thrust upon him, and with them comes in the train of riches, and the man in the parable, he says, "I like mine ease," and then his reckoning begins. His riches take wings, his friends fall away from him, he is buffetted by misfortune, storm and shipwreck; the bitterness of disappointment, the remorse for wasted opportunities and the restless sorrow for a life spent in pursuit of selfish purposes, drifting about, and finally landing stranded, broken, old and miserable at the door of the cabin where waits Solveig, from whose arms he was turned by the Dovre King's Daughter. Here he meets the Button Molder and here comes Solveig with the wealth of her unselfish love to claim the reward for a life-time devotion and saves the unworthy object of that love and devotion from a merited fate. The Button Molder retires, but the conclusion is unavoidable. The allegory is made plain.

It was against the neutral life that Ibsen aimed. Positive good or positive bad is what he demanded. The colorless existence of the "average" man and woman leads inevitably to the Button Molder's ladle.

In preparing Peer Gynt for the stage Mr. Mansfield has gone to unusual pains. It was a most remarkable undertaking at the outset. For more than thirty years the great poem, for it was really more of a poem than a drama, had lain untouched by the English-speaking actors because it was said to be impossible for our stage. It had been given in Norway and in Germany with some success, more, however, as an artistic venture than for the purpose of exploiting its dramatic merit. In his restless energy, imbued with the desire to do all that can be done for the American stage during the short time he has allotted to himself for active work, Mr. Mansfield determined to produce Peer Gynt and has succeeded beyond even his own expectations.

The poem has necessarily been reduced to acting length, but no liberties have been taken with the text or with the sequence of events. The deux ex machina is not so apparent in the play as in the poem, but the gaps left require very little imaginative effort to supply the connection between the incidents. The continuity of thought is not interrupted and the meaning is so thoroughly illuminated as to leave no one uncertain as to its exact application. In achieving this result Mr. Mansfield has laid his fellow countrymen under even greater debt of obligation than appears on the surface. At a time like this, when we are all so busily engaged in the pursuit of the material things of life, when round about us are springing up the substantial evidences of accumulated and accumulating wealth, "Peer Gynt" comes like the voice of one crying in the wilderness. It is a most timely production, for it should have the direct effect of turning thought toward better and more uplifting matters than mere material success.

Not the least important feature of the production is the music written for the poem by Edward Greig, friend of the author. "The Peer Gynt Suite" has been made somewhat familiar by orchestras during the time since it was written, but its beauties are never so apparent as when it is heard under the spell of the dramatic interpretation of the poem. The weirdly suggestive strains and bewildering cadences of the score then become living things, and add their insistent impressiveness to the effect of the drama and aid in bearing home with all its force the lesson of the allegory. Mr. Mansfield has provided most appropriately for the interpretation of the Greig music, and has also fitted the piece with scenery of the sort that gives to each picture its individual character. The play is given in two parts, acts i, ii and iii constituting the first part, and acts iv and v making up the second part. Thirty years is supposed to elapse between the two parts. In making his translation Mr. Mansfield has preserved Ibsen's meter, but has suppressed the rhyme.

Coming Events.

At the Boyd on Sunday and Monday evenings "The Maid and the Mummy," one of Richard Carle's best works, will be presented. This is one of those queer combinations of good fun, pretty girls, sweet and catchy music, entrancing dances and pictures of color and form that captivate the senses. The book is by Richard Carle, and is in his best vein, while the music is furnished by Robert Hood Bowers. Fred Warner heads the funmakers of the company, and Miss Otis Spencer, a woman of great personal charms and a wonderful singing voice, heads the beauty show.

On Tuesday evening Mr. Mansfield will be seen at the Boyd in his massive production of "Peer Gynt," and on Wednesday evening he will present his delightful comedy of "Beau Brummel." The engagement is for the two performances only.

At the Burwood theater this afternoon the Woodward Stock company will offer "Northern Lights," a comedy drama, telling a story of life at a frontier fort in June, 1876, just before the great Custer massacre. Mr. Morrison will be seen as John Swiftwind, an educated Indian, who is employed as assistant surgeon at the army post. Miss Elliott will have the role of Mrs. Sherwood, wife of the post surgeon, while the others in the company are well placed in the cast. The denoument of the play does not come until the very closing scene of the last act, which is one of great strength and realism. The stage settings are very elaborate, and Mr. Long, director of the company, has prepared a most appropriate investiture. "Northern Lights" will be presented each evening during the week and at the usual matinees.

George Ade's triumphant musical satire, "The Sultan of Sulu," will occupy the stage of the Krug theater for two nights, commencing with a matinee today. "The Sultan of Sulu" occupies a field peculiarly its own, for the pictorial features that cover the weakness of many so-called lyric entertainments are tastefully subordinated and the gist of the play is offered in a well written, clearly conceived and whimsical comedy, embellished with a tuneful and popular score, dignified in treatment, yet so melodious it catches at once the receptive ear of the music loving public. The company numbers sixty people and is said to be the best ever engaged to interpret the opera.

"At the Old Cross Roads" will be presented at the Krug theater for two nights, starting Tuesday night, December 11, by Arthur C. Alston's company of players. The play gives a splendid opportunity for elaborate toilette displays by the feminine portion of the company, which is taken the best advantage of. The company this year is conceded to be the best ever sent out in the play and will include twenty well known people. The sale of seats opens today. That big musical feature, the Hippodrome quartet, will be heard with this attraction.

"The Homeseekers" will be the attraction at the Krug theater for three nights and Saturday matinee, starting Thursday night, December 13. Its plot is reasonable and strong, with a sustained heart interest, and is intensified by an assembly of characters true to the locality in which the scenes are laid. The scenery and lighting effects are said to be beautiful and the company one of the best seen in this kind of a drama at the Krug this season.

An excellent and lively bill is promised at the Orpheum for the week starting with a matinee today. The Vassar Girls will make their second visit here to fill the headline position. The girls are versatile instrumental musicians, vocalists and dancers. Miss Monette Lyle, violinist, is a special feature. In a skit called "The Elopement," the Zazelle and Vernon company will create fun and sensation. Klein and Clifton are down for something new in their sketch entitled "The Dummy's Holiday." Miss Clifton will introduce her graceful dances. L. Rofoyette's dogs are declared among the cleverest of canine entertainers. Willie Eckstein, the boy pianist, and only child ever honored with membership in the Boston Symphony orchestra, is calculated to enlist the interest in musical circles. Simon brothers, formerly the Scarecrow and the Tin Woodenman with "The Wizard of Oz," will render impersonations of the southern negro. Black and Jones are a pair of lively dancing comedians and new kinodrome pictures complete the bill.

Gossip from Stageland.

Mrs. Patrick Campbell, who was to have made a tour of this country, beginning early in the new year, has abandoned that intention and will remain in England.

Eleanor Robson will give up "Susan in Search of a Husband" this week and will present another new play at the Liberty theater, New York. It is the Clyde Fitch play which she gave here for a few performances last season, "The Girl Who Has Everything."

Thomas Jefferson, son of the late Joseph Jefferson, has made arrangements to present his father's version of "Rip Van Winkle" in Paris later in the season. He will himself appear in the name part. The entire play will be given in French, including Mr. Jefferson's role.

Tyrone Power, best remembered here for his work as Judas several years ago with Mrs. Fiske in "Mary of Magdala," will be seen in vaudeville for the remainder of the season. He will play a strong sketch, now being prepared for him. Edith Crane, his wife, and one or two other players will constitute his support.

The ashes of Emile Zola are to be transferred to the Pantheon for burial. So the French Senate has determined upon. The Pantheon is a magnificent structure in the Quartier Latin, originally a church, but now designed as the burial place for noted men of France. Victor Hugo was the first man to be honored by burial there.

Lulu Glaser will be seen in a straight comedy role within a few weeks. Like Francis Wilson, with whom she was associated so many years, she has determined to forsake the light opera field for the higher planes of dramatic endeavor. Her new play will be called "The Arrow Club" and is from the workshop of Sidney Rosenfeld.

Guy Standing, who has been playing in the new Pepie play, "The Love Route," leaves that cast to be Lena Ashwell's leading man on her tour through this country. Odette Tyler will be starred in the first named piece.

Blanche Walsh, who has just entered upon a second marriage career, will be seen in a new play by Clyde Fitch early in the new year. It is called "The Straight Road" and is pronounced to be a play of considerable strength. It is a modern society play, dealing with the heroine's efforts at slum work, and will be given its first production at the Astor theater in New York.

Nat Goodwin is rehearsing a new play, which seems to indicate that his present effort, "The Genius," will be soon abandoned. The new play is called "What a Gentleman Would Do," and is said to be a sort of compromise between boisterous farce and subdued comedy. Edna Goodrich, his present leading woman, will be with him in this new venture.

The new musical comedy prepared by Victor Herbert and Edgar Smith for the Joe Weber company will be named "The Dream City." Rehearsals on the piece begin this week. The cast will include Lillian Blauvelt, Cecilia Loftus, Madelyn Marshall, Cora Tracy, Lillian Lee, Lois Ewell, Billy Norton, Lillian De Lee and Joe Weber, Otis Harlan, Will T. Hodge, Maurice Farkoa, Frank H. Belcher, W. L. Romaine, Major Johnson, Lores Grimm, Edward Lodell and David Abrams.

When the Shuberts take charge of Daly's, in New York, which they will do with the beginning of next season, it is generally believed that Henry Miller will be given the management of that house. "The Great Divide," now running at the Princess, in which Margaret Anglin and Henry Miller are starring, will be the opening attraction. It is more than likely that the Shubert's will give up their lease on the Princess when they assume charge of Daly's.

"The Little Mother" is the name of a one-act play which Genevieve Haines (Mrs. Robert T. Haines) has written for Miss Grace George, who is announced to appear in it twice within a fortnight—last Monday in the Academy of Music at the Father Ducey testimonial, and again on December 11 in the Broadway theater at the Barnabee-MacDonald benefit.

The engagement of "Madame Butterfly," which has been in progress for several weeks at the Garden theater in New York, has been extended for two weeks and will run until December 22. This will give it fifty performances in New York. The English production of this Puccini masterpiece has met with universal praise. The entire company will go on tour after the New York engagement has been completed.

Clay Clement, who recently brought out a play built about the character of Sam Houston and the incidents leading up to the Mexican war, will revive the play at New Orleans. He is booked for a stay of a month in the southern metropolis, and in that time will revive several of his former successes. He will inaugurate the new Shubert theater in that city, under whose management he has now placed himself.

Miss Lorna Elliott has resigned as leading woman of the Woodward Stock company at the Burwood. She has been forced to take this step by her failing health. Since coming to Omaha she has suffered from a nervous affection which has at times almost incapacitated her. During the last week she stuck to her work despite the orders of her physician that she should remain at home. Miss Elliott will leave the company after the performance on Saturday, December 22, and will return to her home in New York to rest. She will be succeeded by Miss Constance Adams, a young woman of much experience on the stage, who will make her first appearance on Sunday, December 23. Miss Adams has been with the Frohman organizations and is not a stranger in Omaha, having been seen here with Mr. Sothern in "If I Were King," and with Mr. Bellew in "A Gentleman of France." She has had stock experience with the Walter Clark Bell's organization of Washington, and comes very well recommended. Miss Adams is of good family, her father being Judge Frederick Adams of the district court of New Jersey, and one of the best known jurists in the state. Her pictures show her to be young and comely. Messrs. Woodward & Burgess greatly regret that Miss Elliott has been compelled to give up her work at the Burwood, and her friends will part with her very reluctantly.

Music and Musical Notes

THE principal event of last week musically was the recital of Mr. Landow at the First Congregational church. It was well patronized and gave a vast amount of pleasure to the audience.

The Tuesday Morning Musical club had its second meeting at the residence of Mrs. Kirkendall. The program was in Miss Paulson's charge and proved to be thoroughly enjoyable. Mrs. Wagoner rather carried off the honors with her fine playing of the Bach Fantasia in C major, and the andante and scherzo of Brahms' Sonata Opus 5. Mrs. Wagoner is from New York and is filling western concert dates with Omaha as her headquarters. Her playing is marked by clearness and intelligence. In the Brahms number she worked up to a splendid climax. The whole composition was made lucid and interesting. Mr. Scherzel made his appearance with a good deal of pain, infulness, having sprained his ankle recently. He and Miss Paulson played three movements from Schumann's sonata in A minor opus 105. The club is much indebted to Mr. Scherzel for coming in spite of his illness.

Friday night in the ball room of the Millard hotel Mr. Ben Stanley gave an artistic 4-pupil recital, Miss Alice Kennard being the chief performer. The next recital will be given by Miss Louise Shadduck, organist at Trinity cathedral.

Tomorrow night Mr. Landsberg has his annual recital of advanced pupils at Unity church.

Tuesday night, December 11, at the Schmoller & Mueller hall, the Robert Cuscaden school for stringed instruments will give its second recital. Mr. Dan Denton, tenor, and pupil of Mr. Fred Ellis, will be the assisting singer. It is rather a pity that Mr. Cuscaden chose Mansfield's first night upon which to give his concert. A new Mansfield production like "Peer Gynt" is a pretty strenuous rival. Mr. Cuscaden cordially invites all music lovers to his recital. No admission fee is charged. The program:

Largo from the double concerto for two violins.....J. S. Bach
William Patten, Clarence Patten and Orchestra.

Recitative and aria from "Samson".....
..... Handel
Mr. Denton.

Andante Religioso.....Thorne
Jennie Undeland and Orchestra.

(a) Largo.....Handel
(b) "Dance of the Sylphs," from the Damnation of Faust.....Berlioz
Orchestra.

Trio—Liebesgarten ..... Schumann
John Rahn, violin; Edward Undeland, cello; Louise Shadduck, piano.

(a) "Before the Dawn".....Chadwick
(b) "Song of Waiting".....Ellen Wright
Mr. Denton.

(a) "Canzonetta".....A. d' Ambrosio
(b) "Perpetual Motion".....Franz Rice
Grace McBride and Orchestra.

"Sounds from the Vienna Woods," waltz
..... Strauss
Orchestra.

The McDowell fund is still in the land of the living and stands as to figures in this wise:

.....	$87.50
.....	5.00
.....	2.00
.....	1.00
Total	$95.50

I want very much, indeed, to get an even $100. That will make a most creditable showing. Up to date the collected fund in New York amounts to some $7,000. Much of the money, of course, has not yet been sent in.

The Tuesday Morning Musical club has accepted Mrs. E. A. Cudahy's very hospitable invitation to give an open evening of music at her home the last Thursday in January. This will give an opportunity for the husbands and friends of the members to get an idea of the club and its work. General Manderson has been an enthusiastic listener at the meetings so far this year. Last week George Barker ventured forth. The members took the presence of the gentlemen as a very distinct compliment. Mrs. Cudahy completed the ideas suggested by arranging for the January evening program.

Saturday evening, December 5, the Gamble Concert company will appear at the Lyric.

The Music Lovers' Calendar for December is a most attractive piece of book making. The paper is a soft cream color, medium heavy; the print is large and easily read. Among the articles which are of particular interest are Walter R. Spalding's appreciation of John Knowles Paine; "University Education in Music," by Leonard B. McWhood, and "The Great Symphony Orchestras of America," by W. J. Henderson. The series of portraits included in the Calendar, printed in brown on a good plate paper, are well worth saving. The book as a whole is valuable from an educational standpoint and also pleases from the aesthetic side. It is published by Breitropf & Hartel, 11 East Sixteenth street, New York.

Ellen Beach Yaw will sing at the Auditorium December 23, assisted by Miss Lee, pianist, and Maximilian Dick, violinist.

An afternoon representing the modern French composers was given by the musical department of the Woman's club on Thursday. Special features were the Debussy numbers, played by Mrs. Wagoner, and the Delibes trio, with Miss Weaver, soprano; Miss Jessie McCune, second soprano, and Miss Moses, contralto. These compositions were particularly well done.

MARY LEARNED.

Notes and Personals.

When Melba appeared at Covent Garden two weeks ago in the ball room scene of "La Traviata," she simply glittered with diamonds. Breaking away from the traditional costumes of Violetta, she appeared in one of Worth's creations of the period of 1860, bedecked with a wonderful breast ornament, which formed but a part, her remarkable collection being valued at $1,250,000. Two detectives are on guard all the time the jewels leave their strong box, detectives specially selected for the post, and their qualifications include a knowledge of every jewel thief in Europe. Mme. Melba sails for America on December 22.

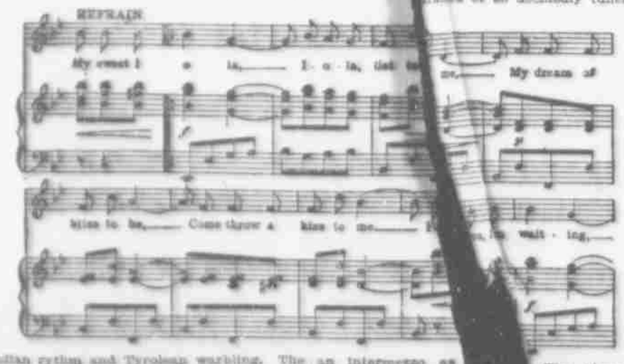
The same house as New York has accorded Mme. Sembrich for several years greeted the singer Tuesday afternoon when with Isidore Luckstone at the piano she again faced her several hundred friends. It was rather refreshing to find that Mme. Sembrich, the one great living singer, is only human; consequently during the first part of the program she suffered from extreme nervousness and showed it in every detail of her work. Later she blossomed out the same old brilliant artist, and positively bewitched every one with the beauties which have been noted often before and which do not seem to grow less as time goes on. She is one of the most valuable teachers that this country has the opportunity to enjoy. The Baldwin piano was literally buried in the acres of flowers offered as tributes from admiring friends. That Luckstone offered the most perfect accompaniment possible it is needless to state. There is only one Luckstone.

All musicians nowadays are expected to speak German and French, but few Americans can speak them well. Mme. Olga Samaroff, the pianist, learned to speak German when she learned English as a baby and one hearing her speak would not know that she was not German born and bred. Going to school in France as a young girl and living there until she was a young woman has given her equal perfection in French. A Russian marriage took her to Russia for several years and that has given her that difficult language, while various long stays in Italy have enabled her to speak Italian, "not like a native, at any rate far better than the average foreigner. Mme. Samaroff is a natural linguist, it being the easiest of tasks for her to learn a new language. This she attributes partly to her mixed descent. Her father is of Dutch stock and the Dutch are notable linguists. Her mother is of mixed German and Russian stock. As Mme. Samaroff says, there would be something very seriously the matter with her if she were not a good linguist.

A MUSICAL GEM "IOLA"

Another Tremendous Musical Hit that is Sweeping the Country Like Wildfire.

The furore which attended the publication of "Hiawatha," the air now known throughout the world, is likely to be paralleled by the success of the new march two-step "Iola." The composition is a medley of pleasing. So pleasant is the whole composition, in fact, that words have been set to the music so that it can be sung while playing. We reproduce a few bars of the refrain (words and music) to give a slight idea to those who have not yet heard it. "Iola" is the latest emanation from the house of Jerome H. Remick & Co., Detroit, the firm that pays such high prices for good music. Thousands of dollars for a composition of such proved merit are an incentive to composers, and this may partly account for the appearance of so decidedly tuneful



Indian rythm and Tyrolean warbling. The former established itself in favor in "Hiawatha" and the latter combines many fine musical effects. The transition is novel and bright, in fact, that words have been set to the music so that it can be sung while playing. We reproduce a few bars of the refrain (words and music) to give a slight idea to those who have not yet heard it. "Iola" is the latest emanation from the house of Jerome H. Remick & Co., Detroit, the firm that pays such high prices for good music. Thousands of dollars for a composition of such proved merit are an incentive to composers, and this may partly account for the appearance of so decidedly tuneful an intermezzo as "Iola" is bound to gain adherents in the fast-widening circles, until it sweeps the country in waves of music.

AMUSEMENTS. AMUSEMENTS. AMUSEMENTS.

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