Gossip About Plays, Players and Playhouses

simple prospers is indicated by the success of "Brewster's Millions." It is a simple story, with no complications whataver in its development or unfolding. It has no villain, no wronged maiden, no wife strolling in forbidden ways, no problem of any kind whatever. It is merely entertaining fun, and as such it has had the warm endorsement of some millions of our fellow countrymen, and is likely to have that of more before its joyous career is finally checked by old age. Reference is made to this play merely as an example; others, not many, but enough to prove the rule, have been given us and each has been a success. It supports the contention that all the uses of the stage are not to be devoted to the education of the public-that everybody does not go to the theater to be instructed. It is admitted that the stage has its serious side, and that under proper conditions it exerts a powerful and direct influence on the ethical growth of the people. It presents its arguments for or against certain propositions with more force and in a more impressive way than any educational agency. The preacher appeals only to those who happen to sit under him, and it is doubtful if he very often succeeds in riveting the attention of many to his central theme. The press reaches more individuals than does the pulpit, but its influence is too often dissipated among a diversity of topics, so that it seldom attains its full weight in fts sphere.

The actor carries his message to more people than does the preacher, and is seconded in his efforts by the press. But more than all this, he presents his arguments personally, and illustrated by an actuate men and women under certain conditions and in certain situations, and illuminates the central thought of the play play are forgotten. .

It is not the fault of the preachers, the observed. The difficulty is not that folks us. in general are not thoughtful, either. Every lay the old world is given now evidence happiness. People do think, but too often they find themselves so thoroughly occupied n taking care of themselves and their wen they have no time to think of helping If matters could only be readjusted, ever so slightly, and men and women could be brought to act in accordance with their thoughts of others, it wouldn't be a great while until the probems would be solved and the playwrights winter, either. Every November seems to and dramatists would have nothing but me like a funeral month. The life and comedies to deal with, for there would be no more tragedies in life, and so none for

But people do not want to be preached at the great beyond. all the time, nor are they continually looko "Brewster's Millions," or something of that sort. It is this impulse that has given saudeville its vogue, and which will keep it popular for a good many years. And what harmless nonsense as that of McCutcheon's. It is neither preposterous nor abaurd, merely improbable, but it is put together with a degree of definess that is enticing, and it amuses. It comes to us at the time when we realize that we do not care to hear "from the grand old masters, not from the bards sublime * * *

For, like strains of martial music, Their mighty thoughts suggest Life's endless toil and endeavor, And tonight I long for rest. Comedy of the character of "Brewster's Millions" has a place in the economy of the stage, and it is well that it has,

Henry Arthur Jones' latest preachment has been presented in New York, under the direction of the author, and while it is faintly praised for its literary merits, it is more than audibly damned for its singuar sentiments and its attitude toward religion. In "The Hypocrites," which Mr. Jones produced on this side last season, something of a contrast was offered as to the course of conduct of a smugly ambitious man when dealing with the question of "morality" in the abstract and in the concrete. He undertakes to force a boy into marriage with a woman of bad character in order that they may thus give their "sin" the character of legality; when his own son is found in a similar fix with a young woman of good character, he seeks to hide it from the world that his social ambitions may not be marred. But the son breaks down at the end and confesses. In "The Evangelist." his latest play, Mr. Jones assails the old problem from the original angle. In this came the wife is secretly a sinner, and is convicted through hearing the confession wall of the streets who has been "saved" by the Salvation army. The wife confesses. She finds forgiveness, and perfect peace. The play has been called a 'dramatized revival meeting," and appears to have the fault common to all the Jones plays, it doesn't convince. Its claims rests on its efforts to contrast the religion of the Established Church with that of the Salyation Army, to the glory of the latter, in that it "converted" the erring wife of the elderly husband, while the for-

It seems that the Edward Milton Royle norality" play, "The Everlasting Struggle," is to have some measure of success after all. Florence Roberts and Arthur Byron are much praised for their share in it. It is possible that the piece may survive until Miss Roberts comes to Omaha for her annual engagement. For this reason it may be interesting to know of what it treats and how it is treated. Here is what Fred Schafer writes of it:

is what Fred Schafer writes of it:

The author has simply gone about his process of rehabilitating a Camile type in a new way. The term should give offense to rebody in this age of mystery and miracle. From an aliegorical first act, laid in the midst of a wilderness, where Body is revealed to Mind in the form of a beautiful lumadrysd, who swears a life-long attachment, the auditor is transposed into the practical realities of modern life. First, a college club: next, the gorgeous boudoft of the shren, and last, Mind's studie at night opposite the church, with a religious chant

LATEST STLYE IN CLEVERNESS seems to have been too philosophical and

psychological and too fragmentary to be said suitably in a theater.

In the first act we make the acquaintance of a retired colonel, muddle-headed, irascible and lovable, his shrewish, capable wife, and their grandniece "Joy," aged may be expected to figure in the group perhaps 17, an emotional, high-strung, inexperienced and admirably girlish sort Anthony Hope, Doyle, Weyman, Kipling of a girl. There is much "atmosand other chiefs among writers of novels phere" (not necessarily a synonym for "hot air") a little comedy, thanks to a gathered at the Savoy theater on Tuesday soft-hearted and adorably amiable old governess; and practically no drams. All we have to the good at the fall of the curtain is a general idea that "Joy's" mother is coming to see her, that her father and mother have been long separated, and that a man whom doesn't like is coming along with her tainly write something today Russell's artists are Madame Nordica and mother; also that the author has somewhich would make my name im- Victor Maurel. The prima donna will not, how created the impression that he has enly, more perfect than the after its opening, as was the case also clever later on in the play. In the second sky; the valley with the river last season. The engagement of M. Maurel act the general impression of cleverness truly is going to happen is strengthened that something is about to occur well-nigh the varied colorings of the trees as they when the dates are approved by her mana-reaches achievement, when the curtain comes down and it appears that the play is over. All that has happened is that "Joy" and her mother, Mrs. Gwyn, have out any shooting. Mrs. Gwyn's companion, who is an "honorable" and likewise apparently a rather shifty promoter of doubtful mining stock, is, it seems, her lover, and she has brought him along to try him on her daughter, whom she hopes to keep the situation, and demands the whole of the mother's love. The one strong situation is the interview between the two, in which the mother defends herself and pleads for herself. The outcome is that the mother turns to the lover, who is evidently growing rather tired of her, and the young girl finds some consolation in the boyish love-making of a youth of 20. It is all done with the nicest care to present life as it actually is, with its problems never really solved, and with fine scorn of "stage tricks," but it leaves

> is not necessarily good drama. A man, whose business it is to read plays, calls the writer's attention to an interesting phenomenon. "I have this day," he said, "ploughed through seven plays by inexperienced writers. I read them conscienlously, not because it was not apparent from the first three pages that the plays were impossible, but hoping against hope that some one of them would show suficient promise to make it worth while to take the author in hand, and make some suggestions regarding the first principles of stage requirements. None of the seven showed much promise, but there was nothing new in that? The point is that five of the seven had a clergyman of some sort for one of the principal characters. and that four of the seven dealt with a burgiar. Moreover, this is about the authors; most of them are women. I don't know how to acount for this outbreak of parsons and thieves, and have contented myself with roughly tabulating the situations to which they are placed. It works out as follows: Rector or curate shields burglar at temporary cost of reputation, 25 per cent; parson discovered to he burgiar, 10 per cent; parson accidentally ounters burgiar and shows him error of his ways, 20 per cent; parson and burglar competitors in affairs of the heart, HAYDEN CHURCH. 35 per cent.

Coming Events.

Giving his followers their money's worth has long been an axiom of George M. Cohan, whose "Forty-five Minutes from Broady ty," with Miss Emma Carus in the leading part, is to be presented at Boyd's Theatre for one week beginning Sunday, October 13, with matinees on Wednesday and Saturday, by Klaw and Erlanger. It is filled with delicious comedy moments and one characterization in particular that has been so extraordinarily successful that it has been made the basis for another play with this part the dominant feature. 'ims is the ex-prize fighter, "Kid" Burns, whose naive viewpoint and quaint slang have been the talk of the theater-going world ever since he was given to the stage two years ago. It is a part that would make the reputation of any actor of even moderate ability.

Mme. Emma Calve, the greatest of dramatic soprance, has been secured for Robert Cuscaden, violinist, will give three a concert at Boyd's theater Thursday chamber music recitals this season. The evening, November 7. The seat sale will first one will be given November 14 at the open at Boyd's theater Monday morning. First Congregational, when the following October 28. Mme. Calve is making a concert tour of this country during the fall Beethoven, Mr. Cuscaden, Mr. Coke, Mr. and early winter and will give just forty concerts. Omaha being the only place in sel and Gretel." by Humperdink; string Nebraska where she will sing. The tour opened at Bangor, Mc., October 5, and Will extend clear across the country. John one will crawl in at the window. "He was the hero of two wars," read the incruption on a tombstone. It seems he had been married twice.—Chicago News. quartet and plane, and the great Schu- opened at Banger, Me., October 5, and man quintet in E major. Any information will extend clear across the country. John as to these concerts, which promise to be Cort and J. Saunders Gordon are directing

has the wild, free hearted nature which characterizes the people who live in the Cevennes in the southern part of France. When she came to sing Carmen for the first time she made many innovations, departed almost entirely from tradition-in brief, she appropriated the role as if by divine right-and the result was that the next morning after first appearing in the role, all Paris was raving over the new Carmen; she may be, said to have created the part, and the fame which she won in Paris has followed wherever she has sung the part. Melting charity toward the erring and

helpless; sympathy that begins with a Minister," the last successful drains of

Burlesque of a refined kind will be given a hearing this week at the Krug theater, when Roger Imhof's Empire Burlesquers appear at that theater for two days, comsenging Tuesday night, October 15. Two burlesques, "The Blave Mart" and "Casey, the Piper," with an olio of eight specialties and a pony ballet comprise what is expected to be the best offering of the prosent burlesque season.

Hellis E. Cooley's great production of 'Arizona," which will be presented at the Krug theater next Thursday, Friday and Saturday, is so well known that it seems superfluous to recite the story again, suffice to say that this charming comedy drama, which has received such an enormous amount of praise in America, comes to this city this season, with a fresh scalp at its belt, having recently returned from a triumphant tour of all the principal cities of England and having received the personal endorsement of King Edward VII.

The eight features typifying "advanced vaudeville" at the Orpheum today and for the ensuing week, matinee and night every day, will be headed by the popular operatic star, Grace Van Studiford, whose excellent work as prima donna soprano of "The Bohemians" and in "The Red one with the impression that real life Feather," may be pleasantly recalled. Mary Dupont will be seen in a dainty oneact comedy entitled, "A Leap Year Leap." The Baggesems, recent Orpheum European importations, are down to provide a bit of good lively comedy. The Bessie Valdare troupe, six shapely girls, described as very good to look upon and an athletic young man, will contribute a big fancy and trick bicycle act. Another new European importation will be Prof. Bregnk's symmetrical models from the leading German theater, the Golden Graces, whose poses include reproductions of "Amor and "Venus' Dream," "Venus After Psyche," the Bath," "Three Graces," "Fortune," "Adoration" and "Liberty." Jack Reldy and Elale Currier, both declared to have Bort that touch the heart. As the title of their skit, "Going Into Vaudeville." tmaverage daily production of rectors and piles, Arnold and Esther Grazier will introburglars in plays of new duce a variety of specialties, including toe-dancing, renditions on the plane and French horn solos, while, as usual, the concluding number, will be a new series of kinodrome pictures.

> Last week's vaudeville bill at the Burwood will be duplicated without difficulty by the list of engagements made for the week starting tomorrow afternoon. Of special interest is the appearance of Lawrence Harvey in a refined ope-act comedy, by Aaron Hoffman, entitled, "His Father's Son," It is a pretentious conceit and said to be extremely funny. John and Bertha Gleason and Fred Houlihan are slated for their potpourri of dance and music. A weird spectacle will be that offered by Zeda, the Fiery Dragon, formerly of "Gingerbread Man" company. Dancing is the special forte of the Four Sharnons. who will aubmit a symposium of terpsichorean and vocal effort. John and Mae Burke will entertain with a comical skit said to contain wholesale opportunities for the heartiest of flesh-producing laughter. "Keep on Smiling" and "The Town at the End of the Line" are the illustrated songs to be presented this week by Omaha's own baritone, Earl G. Hicks. and the Burwood's own action scenes will complete this bill of Twentieth Century vaudeville, The usual three performances will be given today at 2:30, 7:45 and 9:15 p. m.

> Sousa and his band will give two grand concerts at the Auditorium November 17. Popular prices.

> Pointed Paragraphs. Even a kleptomaniac may take the cake When a toper sees things double his glasses are a little too strong.
>
> Although the average man may know when to stop, he doesn't do it. He who hesitates about proposing to a woman may win by losing. The average man doesn't care if the truth oes hurt-the other fellow.

AMUSEMENTS.

AMUSEMENTS.

TOMORROW BURWOOD TWENTIETH VAUDEVILI CENTURY HERE'S YOUR AMUSEMENT "AFFINITY"

LAWRENCE & HARVEY, "Mis Pather's Son" AND STILL THE

John and Bertha Gleeson In a Pot Pourti and Frad Houlihan ZEDA, Fiery Crayon, Late of "Gingerbread FOUR SHANNONS, Terpeicherean and Tymposium

JOHN & MAE BURKE Presenting a Comical EARL G. HICKS and Mis Beautifully Bongs ACTION SCENES, The Very Latest EMIL HOFMAN'S Symphony

DOWN -TO-10c & 20c Byery Evening at 7:45 and 9:15 MATINEE DAILY

PRICE IS

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TODAY at 2:00, 7.45, 3:15 P. M.—F ur Onetti Sisters; Cavin, Platt & "Feaches," uloria Daire, Toledo Troupe, Tom Gillen, Bari G. Ricks, Pictures.

contemporary drama, and if the cabalistic formula in which he envelops his events were dispensed with, as well its might, no so one would suspect that a deeper purpose than the mere amusement of a miscellane ous andience had inspired him to write this play. This act and what follows helds one in a standy grip of interest.

Like Madame Bovary Body has an awakening of conscience when she has tired of every other experience, and she stands transfigured with religious ardor in the presence of the young evangelist Soul, who invades her saion in pursuit of his labors. Mind, the cynical, diagnoses it as a new sensation, but we in front shall never know the truth. We only see her swept away by this new feeling, and sacrificing herself to its sincerity by a dose of polson, when soul's congregation of world wise teeple threaten violatity to divest him of his ministry for stretching out his hands to save the repentant sinner.

LATEST STLYE IN CLEVERNESS

kindly greeting and ends with an insistence upon the acceptance of substantial help, are dominant qualities of "Our New Denman Thompson and George W. Ryer. which comes to the Krug for two days, starting matines today.

ADVANCED VAUDEVILLE

Mat. Every Day 2:15, Every Night 8:15 Week Starting Mat. Today

GRAGE VAN STUDDIFORD America's Favorite Comic Opera Prima Donna.

MARY DUPONT & CO. Presenting "A Leap Year Leap." DIXON & ANGER

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2 Days Staring Matinee Today Mr. Joseph Conyer's Production of

A Great Play-A Play that is Cheered-A Play that Will Live Forever 2 Days STARTING TUESDAY. Oct. 15 THE EMPIRE BURLESQUERS

ROGER IMHOF

Casey, the Piper and Slav Mart LARGE CHORUS - NUMEROUS COMEDIANS.

3 Days STARTING THURSDAY. Oct. 17 HOLLIS E. COOLEY PRESENTS AMERICA'S GREATUST PLAY, BY AUGUSTAS THOMAS

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"Meny of Miss Abott's notes seeved falling from some star world."-Tribute from Atlanta, Ga., May Festival, to Miss Bessie Abott. A DELIGHTFUL GRAND OPERA EVENING BY

Prima Donna Soprano, Metropolitan Opera House, New York;

Grand Opera House, Paris-Assisted by Sig. Ed. Castellano Tenor, La Scala, Milan

Mlle. Ada Sassoli

Harpist, Paris Instrumental Sextet From the Philharmonic Society, New York; Mr. Felix Frank,

First Violin; Mr. Herman Glaser, Second Violin; Mr. George Glaszman, Viola; Mr. William See, 'Cello; Mr. F. W. Dachne, Bass; Mr. Louis P. Fritzi, Flute. Mr. Arthur Rosenstein

At the Piano Under the Management of Mrs. W. W. Turner, at the

AUDITORIUM Thursday Evening, Oct. 24

PRICES, \$1.50, \$1.00, 75c, 50c and 25c

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THE PLAY THAT EVERYBODY TALKS ABOUT THREE RIGHTS, STARTING SUNDAY, OUTCHER 20

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MOVING PICTURE

the stren, and last, Mind's studio at night opposite the church, with a religious chant breaking on the scene to the strains of a semorous organ, filly accompanying the death of Body.

Only the first act has the touch of the semontary play. The next three are as modern as scenes from "Zaza" or "Frou Frou. Even in the deep morality amounter of the three act the characters are modern, and they appear under conditions never and that make this allegorical introduction seem a sort of dream, or state of subconscious next in which the relations of fieldy and Mind are always under the spell of an in:

Chicago, Pittaburg, St. Louis, Denver and Mondays and Thursdays, Bellevue of the strain of the strains of the

tangible predestination, or, let us say, fatangible predestination as part of the after
events—which form the real drama—Body is
first introduced as the bousemand of Prof.
Wordly Wise, austaining as interesting
liaison to Mind, the leader of the graduate
class. Thence on their lives are linised,
liui not in the way most of us imagine.

Body deserts Mind and sets up a famblon—
able nouse of her own, where all kinds of
distinguished people meet—a species of
the question of the famous in France—with frequestion and who all wise of the famous for the famous wrecks pass before the view in
strange procession. First there is the fallen
pugulist, who once basked in the sunshine
of her favor, but is cast saide now that the
championahit has been wrested from him
through his overdevotion to her. Next
comes the famous actor, upon whose brilliant faculties paresis has lidd its withering
hand. He is led away. The soft strains of
a violin are wafted up from the street and
the fiddler is led in to amuse the queen of
sin. In the shabby wreck of genius taudence is made to recognize the first
with Drams Left Out.

LATEST STLYE IN CLEVERNESS
for a cynical philosopher, the prospective writer
of a gracial philosopher, the prospective writer
of a gracial phi

Music and Musical Notes I WERE a poet I would cer- the Pacific coast. Foremost among Mr.

that some one has the good of mankind at river is muddy. I wish they could stand heart, and in his own way is trying to do about it today where I am and took miles something that shall add to the sum total up and down its fertile valley. It is as blue turesque. Not one bit of yellow does it exhale. Many artists have looked at the river from this hilltop and have in despair some very great spirit indeed to imprison

on canvas all its loveliness. A cobweb, pearled with morning dew, A certain shining star-and you. You see Carolyn Wells doesn't seem to think God has much to do with making gentleness are stripped from everything.

These last glorious days are like the few

precious hours left with some beloved friend, who is soon to journey away into

ing for instruction. The generality of man- The Bessle Abott program promises to kind likes to evade now and then the moral be a most interesting one. Miss Abott will guidepost that sternly points the way to sing "Queen of the Night," Mozart from right living, and loss himself somewhere "The Magic Flute" and the ever popular along the way where he can forget for a soprano tour de force the "Mad Scenes" little while that trouble is the common her- from "Lucie." With Mr. Castellane, the itage of the race. When in this mood he tenor, she will give the grand uet from hies himself to that place of amusement "Rigoletto." Miss Sassoli will have two which promises solely to amuse without any interesting groups. The following comment sffort to instruct. This naturally brings him of Madame Melba is apropos this artist: "I am very much interested in a little harpist, Ada Sassoli. She is an Italian girl, and when a child of only 7 years took to harp playing. She went to the cona fine thing it is that weary mankind may servatory at Bologne, where at 11 years after four weeks spent in Chicago and the to a theater and be regaled with such of age she was graduated with all the east. prizes and honors. Then she went to the Paris conservatory and graduated when 14 years old, with all the prizes, besides winning the harp she has brought with her. I discovered her several years ago in Paris. A friend asked me to go out in front and listen to the litle girl who was playing the harp. I was enraptured and got hold of her at once. She gave a concert in London and I sang for her. I also took her to Australia with me and every-

> she has been called the Kulbelik of the harp, and, I believe justly so." Signor Castellano will sing two arias. one from "La Groconda," and one from "L'Elesir d'Amore." The strong quartette

where she has been colossally successful-

has two numbers. The following squib will interest musi- Hanchett in Council Bluffs. One hundred clans, who heard Savage's, "Parsifal" guests were present and the afternoon was company and later his "Madame Butterfly" production. Maclennan was the American

"Parsifal:"

American singers scored another distinct foreign success the past week when Puccini's "Madame Butterfly" was produced on September II at the Royal opera in Berlin. The three principal roles were sung by American artists. Francis Macleonan had the role of Pinkerton, Putnam Griswold was the Sharplens and Geraldine Farrar was the Madame Buttorfly. Mr. Macleonan for three years has been one of Henry W. Savage's English grand opera tenors and sang the tenor role in "Madame Butterfly" last season. Mr. Griswold was a member of Mr. Savage's "Parsifal" company and Miss Farrar sang the title role in "Madame Butterfly" in last year's Conried production. Both Macleonan and Griswold have been engaged for the Berlin Royal opera under a five years' contract. Mr. Macleonan sang his role in English by special permission of the directors of the German Royal opera and is further honored in his contract by being permitted to sing all his roles in English for one year, until he can master the German tongue. He remembered his former associates in the "Madame Butterfly" company with a cablestan to Mr. Savage that was received Saturday during the rehearsal at the Garden theater. The English Grand opera impressrio takes special pride in the success of his former singers, many of whom are now singing in Europe. Macleonan was one of the most popular members of last year's "Madame Butterfly" company, and the news of his success in Germany will be read with much interest by all who have been following the work of the English Grand opera singers.

This clipping touches upon our local life a hit, inasmuch as Madennau was and still is a pupil of Franz Emerich, a teacher in Berlin who has had an immense success. If you look in the Courier you will find a long list of his famous pupils. I particularly remember Franz Egenleff, the Amfortas of the Savage Parsifal company? Sam Marco, who made such a hit at the Manhattan Opera house last season, is also a pupil of Emerich's. To get back as far as Omaha, Mr. Kelly had an hour a day with this famous man for six weeks this summer. While there he met and chatted with Maclennan, who was studying with

Emerich for his German appearances. It is a great pity that Kubelik's manager could not make arrangements for his appearance here this season. He had one

ton, Philadelphia, Washington, Baltimore, LEIPSIC - NEW YORK Tel. Har. 2001

mortal. Anything more heav- however, jo'n the company until some weeks been clever, and is going to be much more winding, and shining in the sunlight, and is considered one of the most interesting and that presently something really and exposition of the motives and passions that the blue misty bills in the distance I have made by Mr. Russell, who is very hopeful never seen. The air is like crystal, and of the result. Madame Calve has promised In the final act, the third, the indication the yellows and greens of the fields and to sing in some performances of "Carmen" in a way that forces it home to the auditor are turning, with here and there a splank ger. Alice Nielsen will again be with the so impressively that it is likely to remain of scarlet sumach—they are beyond my company and will be heard in "Martha," wivid long after the minor details of the pen to describe. I only know that I am "La Bohne," "Il Barblere" and "Lucia." glad to be alive and take all this rare A new artist engaged by Mr. Russell for undergone a kind of "brain-storm," withbeauty into my soul. Indian summer we the San Carlo Opera company's tour in call this season in Nebraska. At no other the United States in Jane Noria, a dramatic publishers and the players that the world time during the year are there such rich soprano and member of the Paris grand has not been reformed these many years. eye-satisfying days. The knowledge that opera. Madame Noria is American by Enough effort has been expended to have they will so soon pass adds a touch of birth, gifted with an excellent voice of transformed this vale of tears into a bower heart-ache to their beauty. Almost in a great compaes; she has fine dramatic inof perfect bilss long ago, if only the les- breath they will be gone. The leaves will stinct and is a woman of personal charm in innocence while she keeps the lover in sons were heeded and the precepts carefully fall, the light fade and winter will be upon and much beauty. She is to be heard in guilt. But the young girl somehow divines "Lohengrin" and "Trovatore." Great things are expected of her. Madame Some people think our dear old Missouri Olitaka, formerly of the Metropolitan opera, and Madame Classens of Buenos Ayres, will share in the messo soprano roles. Among the men singers are Florencio if human advancement and consequent and glimmering as the Avon, and as pic- Constantino, the Spanish tenor; MM. Dani and D'Aubigny, and Signori Opezzo, Glaccone and Adorni-a list of six tenors. In addition to M. Maurel there will be as given up trying to paint it. It would take baritones MM. Blanchart, Angelini-Fornari, Galperin, Zara and Pulcini, The bassos will include Signori Perello de

Segurola, Bosst, Villani and Tavecchia. Enrico Toselli, the young Italian planist, who married the divorced and deposed crown princess of Saxony last week in London, is the same Toselli who appeared publicly in America as a 17-year-old boy during the season 1900-1901. His New York debut was made at Carnegie hall, Jaunary 15. 1901, and his second recital was at Mendelssohn hall, January 31, 1901. On January 23, of the same year, he played the Martucci concerto with the Pittsburg

There will be no grand opera in Chicago this year owing to the new use to which the Auditorium has been put. This is likely to affect the Conreid western tour, as Chiborhood of \$80,000 to the opera funds.

Mr. Delmore Cheney has been appointed director of music at the Kountse Memorial Mrs. Douglas Welpton is at home again

After four years of study in New York Miss Evelyn Hopper has returned to Omaha and has opened a studio for the teaching of singing at 2589 Spalding street, Miss Anna Bishop has reopened her studio at Eighteenth and Chicago streets after a vacation during the hot months. Last Monday Mrs. W. S. Poppleton gave a very pretty luncheon for Mrs. Carrie Jacobs-Bond at the Country club. Luncheon was served at a large table in the library in front of the big fireplace.

place very soon, when he will have the assistance of Miss Corinne Paulson and Mr. Lucius Pryor. Mrs. Carrie Jacobs-Bond gave a recital on Tuesday afternoon at the home of Mrs.

Mr. Poole is planning a concert to take

most prenounced success. Thomas J. Kelly is in receipt of a letter American singers scored another distinct from Joseph Gahm, the Omaha musician in Europe, saying he and Mrs. Gahm will not be back in Omaha this year as they had planned, but have made arrangements to prolong their European stay one more

> The Chamber Music society, whose active nembers are Mr. Reginald Coke. cellist; Mr. Alvin Pool, violinist; Miss Emily Cleve, viola; Mr. Max Landow, planist, and Mr. work will be performed: Trio in B minor, Landow; "The Dream Music" from "Haenthe most artistic affairs to be given locally, will be gladly furnished by the !

> members of the society. The Robert Cuscaden school will give a free public recital on Wednesday next at the school auditorium in the Schmoller & Mueller building. Miss Minna Meyer, soorano, pupil of Mr. Fred G. Ellis, and Charles Havitcek, violiniat, will be the soloists. Miss Meyer will sing the cavatina from the "Queen of Sheba," by Gou-ned; "Sunrise," Metcalf; "A Red, Red Rose," Hastings, and "Happy Song," Del Riego, and Master Havilcek, whose playing never fails to arouse enthusiasm, will play the Mendelssohn concerto in E misor with orchestra accompaniment, and the incldental solo in the beautiful symphonic prolude, "The Deluge," by Saint Saens Other numbers will be the latest "intermezzo" hit by Fred A. Cuscaden, a solo by Mr. Reginald Coke, 'cello instructor, and the wedding march of Mendelssohn, etc. Everybody is invited. Bring your friends,

> > AMUSEMENTS.

MARY LEARNED.