

LAND FOR THE HOMSEEKER

What the Government is Doing to Satisfy the Demand in This Line.

SEVERAL IRRIGATION PROJECTS

All Have Been Partly Settled, but There is Still Much Land Open to Settlement on All of the Various Tracts.

WASHINGTON. Oct. 2.—The activities of the federal government in the work of general land office, which has been tending to settle vast areas of lands the Indian reservations, and the reclamation service which has developed water for several hundred thousand acres of desert lands have attracted the attention of homeseekers from all over the United States.

The west, which has remained so long a terra incognita to most of the people who dwell east of the Mississippi, has suddenly come into prominence as a land of golden opportunities and a large influx of settlers has followed. An enormous amount of money has already been expended by the government and by private enterprise to make habitable many fertile valleys in the west. New communities are springing up in the arid states and territories so rapidly that it is difficult to keep pace with the development. An especially interesting and cheering phase of the growth of these communities is the splendid class of citizens who have established themselves in the new country. They are largely the young, vigorous and intelligent descendants of the pioneers of the Mississippi valley who have been crowded out of the thickly settled agricultural districts by reason of the growth in population and the high price of farm lands. They represent the best and most progressive citizens of the country, and their coming to the west predicates the upbuilding in an incredibly short time of agricultural communities which will be as nearly ideal as can be found anywhere in the world.

To meet the steadily increasing demand for homes on the land, the government is extending its irrigation works as rapidly as the funds will permit. On a few of the great projects there are farms remaining which are open to homeseekers under the liberal terms of the reclamation act. For the information of a very large class of homeseekers, a brief description of several of these large projects is appended.

Shoshone Project, Wyoming.

The lands in this project were opened to settlement on May 22, 1909, and are rapidly being taken up. About 100 farms are still available. These farms, as a rule, are level, requiring no expense for clearing. They are near towns and within easy distance of the railroad. In size they range from forty to eighty acres depending upon nearness to towns. The farms have been platted in such a manner that there are eight farm houses along each mile of the main highways, thus contributing to neighborliness and eliminating loneliness. In the brief period of four months the country has taken on an appearance of a suburban community. Here is a region possessing an equable and healthful climate, a fertile soil adapted to a wide variety of crops, with coal and oil in the near neighborhood and with excellent transportation facilities. This season's crops warrant the prediction that the Shoshone region will become in a short time one of the most prosperous farming districts in the northwest.

Huntley Project, Wyoming.

Situated in the southern part of Montana in a part of the valley of the Yellowstone, where irrigation has been practiced successfully for many years, the Huntley project offers many advantages and attractions to the homeseeker and to all classes of professional and business men and mechanics. More than 300 families are now established in homes on this project, several thousand acres have been put in crops, and the growth of the new towns is keeping pace with the agricultural development. With two transcontinental railroads traversing the entire valley, no farm is more than two and one-half miles from a shipping station.

Agricultural experts predict that apples and other hardy fruits will become important wealth producers in this section. All the crops of the north temperate zone do well here. Iowa, Illinois, Minnesota and Nebraska have contributed some of the best blood and brains to the development of this project with exceedingly gratifying results. To the mass of small means who desires to secure a home of his own, the Huntley project offers a most inviting opportunity at the present time.

Sun River Project, Montana.

Located in the northern part of the state, near the rapidly growing city of Great Falls, the Sun river project is attracting a very high class of people who are making a garden in the desert. To the man who is accustomed to the vigorous climate of New England, or of Minnesota and Wisconsin, this section is peculiarly attractive. The lands are covered with bunch grass and blue-joint, furnishing excellent grazing. There is no sage brush to clear and but little leveling to do to prepare land for irrigation. The farms are eighty acres each of irrigable land, and in addition each homesteader may secure another eighty acres of unirrigated land without charge. Considering the low price of water right, only \$10 per acre, payable in ten years with interest, this may be regarded as an

exceptional chance to secure a home in a section which is rapidly growing.

Lower Yellowstone Project.

In the lower valley of the Yellowstone, in Montana and North Dakota, are 85,000 acres of choice land embraced in a government project. While all of the land has been filed upon, there are opportunities of purchasing from present owners, many of whose holdings are in excess of the limit of 160 acres prescribed by law. These lands are held at such reasonable prices that settlers who desire to locate there, and who have exhausted their homestead rights, can secure sufficient acreage to establish a home. A new railroad is being built down the valley which will afford first-class transportation facilities for crops. Bountiful crops were the rule this year.

Detailed information regarding these projects and others which have been completed or are being constructed will be available upon application to the statistician, United States reclamation service, Washington, D. C. There are a large number of inquiries which are being received indicating a widespread interest on the part of the public. As the opportunities on these projects for homeseekers are not unlimited, it is probable that another year has passed all the lands described above will be taken up.

NEW OPERA FROM MONTANA

Plot of "Pola," to Be Given in Berlin, Supplied by Blackfoot Indians.

HELENA, Mont., Oct. 2.—The announcement that the Berlin Royal Opera would produce next season Arthur Nevin's Indian opera, "Pola," naturally interests Montana deeply, because the material for the opera was drawn from the legendary lore of the Blackfeet Indians in northern Montana. The production of this Montana opera is declared to be "the first recognition of importance given by musical Europe to America," as well as "the first serious American opera ever produced in Berlin."

The possibilities of producing a genuine American opera from the Blackfeet legends was called to Mr. Nevin's attention by Walter McClelland, whose history of the folk lore and legends of the Blackfeet tribe is about to be published. A visit to this state was made by Mr. Nevin, the local atmosphere studied and the theme evolved from a legend. The lyrics are ancient songs of the tribe. The libretto was put into literary form by Randolph Hartley.

Pola, the leading character, is a Blackfeet brave who is in love with Natoya, a beautiful maiden, but she is in love with Swatis, a warrior and hunter and an evil man. To be rid of Pola, Natoya tells him she will not have him for a lover until the scar on his face is removed. A medicine woman informs him that the scar was affixed by the Sun God and can only be removed by him. Pola must penetrate into the kingdom of the Sun God.

Pola sets out and endures great hardships before he finally reaches the court of the Sun God, whose favor he wins by saving the life of Morning Star, the Sun God's only son. The scar is effaced, and Pola is seen coming down the Wolf Train as the Indians call the Milky Way, accompanied by Morning Star, who gives him a magic flute, which will make the player loved by whoever hears the music.

Natoya is with Swatis when she hears the flute and she turns from Swatis to Pola. He is acclaimed a great prophet by the tribe and receives the homage due such an one. Swatis is furious at Pola's triumph and attempts to kill him, but Natoya receives the spear thrust as she leaps in front of her lover.

The heavens open, the Sun God appears and strikes down Swatis with a bright shaft of light and calls the lovers to the sky. Bearing the dying Natoya in his arms, Pola mounts upward and disappears forever from the Blackfeet country.

Walter McClelland, his brother and several other eastern men were at the reparation on July 4 last. Four hundred lodges were assembled and the tribal customs of ancient days were observed for their benefit.

A moving picture machine was on hand and thousands of feet of films were obtained. These pictures, it is understood, will form the basis for the scenery for the new opera. The mountains depicted will be the tall, somber, densely wooded mountains of the Blackfeet country.

Took the Money and Risk.

"I was at a little station in the midst of one of the dreariest and driest stretches of the 'Frisco road,'" said the Oklahoma man, "when the through express pulled in. As soon as it stopped a little seedy-looking man with a covered basket on his arm hurried up to the open windows of the smoker and exhibited a quart bottle filled with rich, dark liquor.

"Want to buy some cold tea?" I heard him ask.

"The eyes of two thirsty-looking cattle in the car visibly brightened and they each paid \$1 for a bottle.

"Wait till you get out of the station before you take a drink," the little man cautioned, "or you'll get me into trouble."

"He sold another bottle to a big buck Indian with the same words of warning, and found three other customers before the train started.

"You seem to have a pretty good thing here for a bootlegger," I said to him when the train had disappeared, "but I can't see that it would make you run any more risk if those men took a drink before the train left."

"Oh, yes, it would," said the bootlegger. "I'd probably be killed if they did. You see, what those bottles had in 'em was real cold tea.—St. Louis Times.

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SINGERS' GAINS AND LOSSES**Fortunes Quickly Earned and as Quickly Lost.****ARTISTS WHO KEPT THEIR MONEY**

Speculation and Great Expenditures Reasons Why Operatic Careers Often End in Poverty—Case of the Actors.

NEW YORK. Oct. 2.—Mme. Melba's reported loss of fortune is attributed to the great expense of her way of living rather than to speculation, the usual means by which operatic savings disappear. She had a house in Park Lane, London, which she built without regard to cost, and a home in Paris. In recent years she has associated with the titled aristocracy of England, and that costs money even in the case of famous prima donnas.

Then she has not sung so frequently as former years, although her expenses continued to increase, notably after the marriage of her son to the daughter of an English general, a marriage that soon ended in the divorce courts. How much Mme. Melba's expenditures on the British aristocracy helped her was shown by the alacrity with which society established her rival at Covent Garden.

It has always been said that Alfred Rothschild, who did the same for Adelina Patti, had invested Mme. Melba's earnings for her in the most advantageous way. Her father, a contractor in Melbourne, is rich, so Mme. Melba will never know want. Her career was different from that of most singers in that she never knew poverty.

Mme. Patti is perhaps the richest of the singers, although Christine Nilsson, who sold her Boston real estate several years ago and invested the proceeds in Sweden, has an ample fortune. It was surprising to learn years ago that Edouard de Reszke, who received more than twice as much as any other basso during his supremacy of his brother, was so much in need of money that he had begun to teach in London. It was not unusual for Edouard de Reszke to sing five times a week at the Metropolitan, and as he never received less than \$700 his earnings were large. He used to threaten Mr. Grau with lawyers when that astute manager tried to limit his appearance to a normal number.

Now he has been in financial difficulties in spite of his economical way of life in New York, while Pol Plançon, the other basso of the company during the Grau days, is a man of sufficient wealth to live with comfort in France for the rest of his days. He was a bachelor, while Edouard de Reszke was the father of five daughters. M. de Reszke lost money in unfortunate business speculations and in the attempt to farm in Poland.

It was during the Russo-Japanese war that his misfortunes in this particular began. His best servants were drafted for the army and his best horses taken without compensation by the Russian government, which is none too considerate of its Polish subjects. The result was that he had to go to London to teach after Oscar Hammerstein cancelled his tentative contract with the Manhattan.

Jean de Reszke might have had little or nothing when he retired, as keeping up a racing stable and entertaining Russian grand dukes are expensive pastimes. He came out all right, however, as his wife has some fortune, and for ten months of the year he earns \$50 a day teaching.

Mme. Lehmann, who is said to have willed all her fortune to the Society for the Prevention of Cruelty to Animals in Berlin, made her substantial fortune here, although she has not been in this country for seven years. She must earn between \$10,000 and \$15,000 a year by her appearances in Germany. After she came to this country her success at the Metropolitan led her to break her contract with the Royal opera house in Berlin. She lost nothing by being expelled from the opera houses in the Cartel Verein, however, for her earnings in America during one season exceeded what she could have made in ten years at the Royal opera house in Berlin.

She saved her money, invested in real estate, never speculated, and has always lived with the greatest simplicity. So she can well afford to give all the proceeds of her concerts nowadays to charity. This is her practice nowadays.

Emma Calvé got ahead of her relatives by buying a fat annuity, so she will not be one of the prima donnas to be eaten alive by her poor relatives. Lilli Lehmann said that to her knowledge Lola Beeth, whose career ended much earlier than it should have done, largely because she was worried to death about financial matters, used to support an entire village of relatives in Poland.

Mme. Nordica did not get into the list of high priced prima donnas until much later than many other singers. During the later years of her career her earnings were large.

Mme. Gadski's four years outside the operatic barriers must have decreased her earnings, although she is a popular singer in concert, and there were never any signs that she felt it necessary to decrease the number of her automobiles or the hospitality of her home. Olive Fremstad's earnings practically began when she came to the Metropolitan opera house, and her contract there made by Heinrich Conried called for forty representations at \$1,000 each. This was one of the Conried contracts that it was found impossible to carry out, so Miss Fremstad consented to take half the number of her guaranteed appearances in concert, and it is not probable that she lost anything through that chance.

Mme. Sembrich, who has had a long career and was at the top of the ladder from the start, laid the foundation of her fortune when Henry R. Abbey paid her \$150,000 and her expenses during her first tour of this country. Since that time she has been one of the highest paid of the prima donnas and has sung every season but one. She has invested her money and is the principal owner of a factory in Germany that turns out thousands of postal cards and other prints that are exported to all parts of the world.

Emma Eames repaid the money advanced for her musical education, and stayed off the stage altogether for several seasons, but she had been so well paid for the two or three seasons preceding her retirement that she will always be beyond the need of singing again unless she wants to. And she declares she does not want to.

It is not the singers who receive the highest salaries, haggling and scrap with the managers over every penny and squeezing out the last drop that end with the largest amount of money. Sofie Scialchi, the contralto, was never one of the high priced singers of the opera house, but she managed to save enough to live in comfort in Turin and educate for the bar her son, who is a successful attorney now.

Victor Mauro, who had always received the largest salaries paid in Europe, began to teach as soon as he had lost his voice. That used to be the way of all the singers, as Mme. Marimon, Eteka Gerster and others of their day proved. Clara Louise Kellogg saved ample money for her needs and now passes her time in comfort at her Connecticut home and in Europe. Minnie

Hauck, first of the Carmens to make a fur in New York, has her summer home in Lucerne and usually spends her winters traveling in Egypt or the Orient.

Geraldine Farrar paid \$30,000 last season to her former benefactor, and that probably used up a large part of her earnings for the year. She lives economically, takes her meals in the public cafe of the hotel in which she lives, and shows no tendency to extravagance. Mary Garden also settled some similar indebtedness last winter, and she is probably beginning just now to earn enough to save money, her salaries in Paris before she came to this country having been very small in comparison to the \$1,000 that Oscar Hammerstein pays her.

Probably the largest outlay that the great singers have is for their personal costumes, and there are few of them that do not have big bills with the Paris dressmakers.

Singer Caruso's earnings are enormous since he sings with the Metropolitan Opera company, and his contract calls for approximately \$100,000 every year. Yet he has recently complained bitterly of the large amount he was compelled to disburse on his family and his more remote relatives.

It is a characteristic of the high priced singers to be always waiting for the time when they have paid all their outstanding obligations and are going to start in to save money. Somehow this time never seems to arrive until after their voices have begun to go and they are compelled to crowd all the available possible engagements into the short time left to them.

Contractors never receive as much as the sopranos, but both Mmes. Homer and Schumann-Heink have lived prudently enough to save their money. Invest it in real estate and buy homes in which they are rearing their families. Another singer who has accumulated a comfortable fortune is Signor Scotti, who has not only been prudent in his expenditures, but well advised in his investments.

Andreas Dippel never had a salary like Caruso's, but he was always very well paid and had put aside a comfortable fortune by the time he stepped into a salary of \$30,000 a year as conductor of the Metropolitan.

Angelo Maltese, the great Italian tenor, who came into European importance first in 1876, when he created Radames in the production of Verdi's "Aida" in Paris, was back to St. Petersburg to sing two years ago, though he was well over 60.

The reason was the entire loss of his large fortune, which he had intrusted to a friend for investment, only to see it fade away within a few months. Italo Campanini, who earned a fortune here, lost it in unsuccessful operatic speculation, largely through his production of "Othello" here, and Siegmund Mierzurkoff, who died in New York, spent all his money in his way of living and was all but penniless when his voice suddenly failed him. Yet for a while he was the highest paid tenor in Europe.

Emilio di Marchi had almost the same experience and for the years from 1893 to 1900 received enormous sums in South America and Spain, where he sang with Herold Darclie. He got \$2,000 a night when he was here with Colonel Mapleson in 1898. Nowadays, however, he is singing in obscure companies at an obscure salary.

Francesco Tamagno probably left a fortune, as his compensation had been large the world over and his economics were remarkable. He had his brother for a valet, used to try to sell the two orchestras seats that went to him by his contracts on the nights he sang, and was threatened with suit by a hotel for the damage he did to the bathroom when he cooked macaroni there. He never lost any of his money through extravagant living.

The actress of an older generation seem to have been much more fortunate in their investments than some of those who succeeded them. Maggie Mitchell has lived for more than twenty years in retirement on the fortune she made and kept while an actress. Lotta Crabtree is just as rich, and Henriette Chapman, who died on her New Jersey farm the other day, had kept her fortune.

Mrs. Barney Williams, who died in her home on the upper West Side a few years ago, left the fortune that belonged to her and her husband. Mary Anderson had when she retired from the stage to marry a rich New Yorker most of the thousands she had earned during her career.

Fanny Davenport used to be accounted the richest of American actresses, but she left nothing. Richard Mansfield's fortune was much less than it was supposed to be.

Joseph Jefferson left behind him an estate said to be almost \$500,000. Helena Modjeska had scarcely anything but a few personal trinkets to leave behind with the exception of her estate in California. Most of that had been sold, moreover, long before her death.

Horstens Rhee died in absolute poverty, and both Mrs. D. P. Bowers and Charlotte Thompson were successful stars for years, although their careers closed in very humble financial circumstances.

MAY MUSIC FESTIVAL PLANS

Reorganized Association Makes Announcement for the Coming Season's Work.

The Omaha May Festival association, under the auspices of the Oratorio society, makes its preliminary announcement of its next May festival. A reorganization has taken place. Mr. Penniman having resigned and Mr. Simms has been chosen to fill the vacancy. Mrs. E. A. Cudahy has assumed the duties of president, and with the assistance of Mr. Simms, conductor;

The first rehearsal will take place on Tuesday evening, October 12, at 8 o'clock, at the Schmoller & Mueller auditorium, 1313 Farnam street. The works taken up

will be unaccompanied part songs by