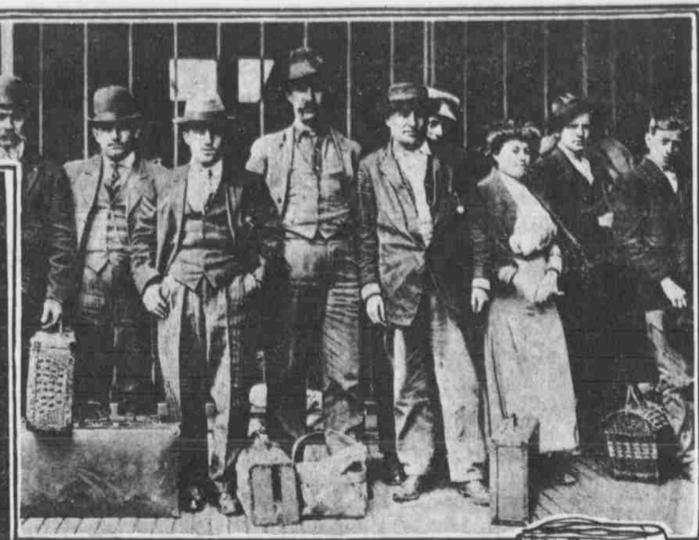


Strangers at the City Gates and How They Fare in Passing

FROM THE LAND OF THE "LITTLE FATHER" TO THE WEST OF "CIRCLE SAUS" COUNTRY



En Route to Citizenship in the Western States



Ticketed for Work in Wyoming



Going West



Platform Visits



Pass Directors E. L. Berger and Bert Ely Getting the Foreigners in Line

A LOT of people come, and a lot of people go, at the Omaha railway gate. Arriving, a stranger gets this first impression of the city's transfer aspect; unconscious that the east and the west, the city and the country, meet at the railway station. And a lot of people leave Omaha go out of Omaha with the station their only glimpse of the city. Out in western Nebraska there is many a small settlement of people from across the seas who say "O-ma-ha" and have a vision of a long, wearying day spent roaming up and down the platform, sleeping on the hard benches or wearily watching the constant coming and going of people at the station. To them Omaha is a railway station, a transfer station, a break in the journey which brought them across the sea, across the new country and into the plains where they hope to garner golden grain.

course, is a slim lad. Tight-fitting coat and very scant trousers emphasize this slimmness and make it bashful. George Washington neither sees nor hears them as he rushes on to the telegraph office. There's a group of ticket men; these, if you don't know, are men who have been engaged by some labor bureau for out-of-town work; their railroad tickets are pinned to their coats and they sit in a group waiting for the man in charge to marshal them to the train which is to carry them out to work.

A bustle of excitement at the station's carriage entrance, two or three red-cap attendants rush in, carrying smart traveling bags; a maid enters carrying a beribboned Japanese spaniel. She is followed by two women in smartly tailored traveling clothes; their way to the eastbound limited is broad and attendant-lined. No inconveniences of travel intrude. If the hour were midnight the spectator might see a more interesting but less spectacular departure of

some star of the dramatic firmament. The star, who has come directly from the theater, wears a long traveling cloak of quiet color, small, black turban, which fits closely and over which is tied a black veil. There is a most disappointing absence of spectacular or startling "latest fashion" in her dress. She is accompanied by her manager and followed by her maids. There is an absence of commotion or excitement; to

them this matter of 'embarking for the journey is a not unusual event; it happens once or twice—sometimes oftener—every week, when the company is "on the road." The other members of the company have come down and boarded the "special" as soon as their parts were over, or will follow, and it is all quite contrary to the way popular fancy pictures the traveling of the "theatrical company."

For excitement—noise—the observer should watch the company carrying a large chorus or a burlesque company.

Because it gives glimpses of all phases of life and includes representatives of the white, brown, red and black races; and because, also, all the languages of the world may be heard here, the Union station is typical of cosmopolitan Omaha.

Coming of Thomas Orchestra Puts Omaha on Musical Map

(Continued from Page One.)

come to Miss Spencer through sheer ability and undeniable charm of manner. It means rigid comparison with the leading contraltos of the time in voice, musical talent, intelligence and personality. In all to these respects the American singer has stood the test, and so well that before she sailed for home in 1909, she had consented to return again the following spring to resume her place in the first musical circle of London, which she did with increased success.

It is on the part of its members. The membership, as the organization's constitution and by-laws state, is open to all those who are possessed of good voices, ability to read music at first sight, enthusiasm, earnestness, and willingness to abide by the principal rule, which is that "each member shall agree to learn

thoroughly his or her part outside of rehearsal." Mr. Kelly organized this chorus with the definite idea of the future. The organization was for the study of choral work in all its branches if possible, and without any thought of an immediate concert. The additions in membership were to be slow and

sure. No effort was made to secure a large membership, although every one was welcome who would and could comply with the simple rules. From the first there was enthusiasm, and the choir began to grow steadily and firmly. The first two seasons Martin Bush acted as accompanist and for the first season Alfred Marschner served as secretary, both very efficiently. Mr. Marschner was succeeded the second season by Miss Iona Barnhart, who is at present the choir's exceedingly competent and faithful membership secretary.

Soprano is an English Artist.

Perceval Allen, an English dramatic soprano, made her first visit to America two years ago, and before returning to her own land she had captivated all who heard her by the greatness of her voice, her art and her temperament. In her own country Perceval Allen ranks as the premier soprano now before the public. Her American tour commenced late in February of this year and will last until June. Two years ago when this sterling soprano appeared as soloist at the many concerts given by the Theodore Thomas orchestra, during an extensive tour, she left an indelible impression upon all who were fortunate enough to hear her glorious voice, her finished interpretative qualities.

That her second American appearances are certain to be classed with the principal musical offerings of the season critics assert is absolutely certain. Her full, sonorous voice is not only telling in compositions of the most dramatic character, but is susceptible of producing equally delightful effects in music of simpler structure that calls for smoothness of tone, the sympathetic mezzo-voice, and expressiveness possible in an organ that has "color."

Membership of the Mendelssohn Choir and Thomas Orchestra

The Mendelssohn choir of Omaha, Thomas J. Kelly, conductor, was organized and had its first rehearsal in October, 1908. Previous to that time there had been ventilation of the plan in the papers. On October 5, the birthday of the conductor, Mr. Kelly, the first rehearsal was held in Edward Creighton institute assembly hall, which has since that time constituted to be the place of rehearsal. The work begun was "The Elijah" of Mendelssohn, which will be given in the Auditorium the evening of May 16. As announced at the beginning, the first and foremost object of the organization is the establishment of a high musical standard and a devotion and loyalty to

The People Who Handle the Work.

The choir's business this season was handled by the following executive committee: Major H. M. Lord, chairman; W. H. Dale, Sigmund Landsberg, John A. McCreary, A. V. Jensen, Jean P. Duffield and J. S. Helgren; Mrs. Iona Barnhart Lewis, secretary and treasurer; Kenneth P. Lord, assistant secretary.

The works which have been studied include the following: "The Elijah," Mendelssohn; "Hawatha's Wedding Feast" and "Death of Minnehaha," S. Coleridge Taylor, and Verdi's Requiem Mass. This last ambitious work will be produced at some future time with the Thomas orchestra. In addition to the works quoted, the choir has mastered a great many part songs and miscellaneous choruses by some of the best composers, and March 30 last gave a concert for the benefit of the Ak-Sar-Ben building fund at the "Den," the program for which was largely made up from these miscellaneous selections, as was the Brandeis theater concert of one year ago.

Omaha's Own Musical Organization.

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Miss Louisa McPherson
Mrs. G. T. Zimmerman
Mrs. Adolph Zastera
Mrs. J. E. Anderson
Mrs. Mary McShane
Miss Eva Mahoney
Miss Juliet McCune
Miss Ruth McBride
Miss May Mulvihill
Miss Carol Marhoff
Miss Loretta Mulick
Miss Maude McAnaney
Miss Mary McAlmont
Miss Olive McCall
Mrs. Verne Miller
Mrs. W. F. Milroy
Miss Minnie Nelson
Miss Minna M. Oliver
Mrs. O. H. Osborne
Miss Nabel Parker
Mrs. H. C. Paul
Miss Ethel J. Pray
Miss Nellie Richardson
Miss Naama Pritchard
Miss Fannie Pruit
Miss Etta Paulsen
Miss May E. Poff
Mrs. Lucius Pryor
Dr. David Pearson
Miss Laura Peterson
Mrs. Winifred Perkins
Mrs. George P. Sias
Miss M. F. Roberts
Miss May Blais
Miss Belle Robinson
Miss Laura Robinson
Mrs. Hal Roberts
Miss Myrtle Schneider
Miss Nedora Santee
Mrs. George M. Strain
Mrs. George Sias
Mrs. J. M. Sturdevant
Mrs. H. C. Shears
Miss Alice A. Scott
Miss Blanche Sorenson
Miss Amanda Tabbens
Mrs. George P. Turner
Mrs. W. W. Turner
Mrs. F. Towle
Miss C. Williams
Mrs. A. E. Wikstrom
Mrs. G. Wickstrom
Mrs. M. Wilkins
Mrs. M. H. Wade
Mrs. Mary Wallace
Mrs. A. P. Wolcott
Miss G. S. Warren
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Mrs. M. H. Wade
Mrs. Mary Wallace
Mrs. A. P. Wolcott
Miss G. S. Warren
Miss Lydia Zahn

MEN'S CHOIR.

G. A. Wallerstedt
F. M. Wilkins
A. A. Wedemeyer
The Theodore Thomas Orchestra
Frederick Stock, Conductor.
Frederick Wessels, Manager.

FIRST VIOLINS

H. Letz
F. Esser
A. Zukowsky
J. Rinken
S. Culp
F. Van Der Voort
F. Heil
L. Nurnberger
R. Mangold
S. Rhy
C. Hillman
O. Barker
H. Falben
L. Novak
W. Woollett
A. Ulrich
H. Rahe

VIOLAS

G. Dauch
J. Meyer
R. Schroeter
H. Nurnberger
O. Hesselbach
F. Mitlestaidt
VIOLONCELLOS
B. Steindel
W. Unger
L. Krammetner
A. Helmke
H. C. Shears
J. M. Sturdevant
G. Seaberg
Warwick Saunders
W. H. Smalls
Robert W. Smiley
E. S. Travis

ORCHESTRA.

FLUTES
A. Quessel
HARP
W. Singer
C. Baumbach
PICCOLOS
J. Furman
H. Schroeter
OBOES
A. Barthel
O. Hesselbach
ENGLISH HORN
F. Starke
CLARINETS
J. Schreurs
A. Ruse
BASS CLARINETS
C. Meyer
BASSOONS
P. Kruse
H. Fieschel
CONTRA BASSOON
O. Friedrich
HORNS
L. De Mare
H. Felber
W. Frank
C. Albrecht
TRUMPETS
O. Schubert
F. Handke
CORNETS
A. Ulrich
A. Guntner
TROMBONES
G. Stange
W. Zeller
A. Guntner
TUBA
F. Otto
TIMPANI
J. Zettmann
PERCUSSIONS
M. Wintrich
E. Wagner
F. Mitlestaidt
LIBRARIANS
T. McNeil
T. McNeil, Jr.