

# Strangers at the City Gates and How They Fare in Passing

FROM THE LAND OF THE  
"LITTLE FATHER" TO THE  
WEST OF "UNCLE SAM'S"  
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*

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 has 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.

**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; is conscious that the east and the west, the city and the country, meet at the railway station. And a lot of people into Omaha go out of Omaha with the station their only glimpse of the city. Out in western Nebraska there is many 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.

Even as these unassimilated citizens sit and wait and leave the city unexplored, a number of city folk, when on journey bent, rush through the station, board their train and fare forth into their travels, quite unconscious that if they paused and watched with seeing eye they would find the whole world mirrored in this scene.

At the hour in the afternoon when the westward-bound passengers enter the eastwardbound people the station is a most democratic, as it is also a most cosmopolitan, spot. Waiting for the aristocratic Overland Limited to leave for the west and carry them forward to flower state is a group of ease-saturated folk. Their garments, like their manner, proclaim their eminence, and aloofness from the money care. They pace the platform, exchanging lively anecdote and somewhat arrogantly demanding and receiving right-of-way.

In one corner of the bench against the wall sits, humped and crouched, a timid, bent and labor-worn little woman who has left the toll of her peasant home in Russia and, with Anton—the grizzled, stolid man who stands out by the iron grating watching the engine—has come to America to seek a more bountiful sustenance. Beside her on the seat is a bundle which holds her clothes. She sits there the image of patience and watches, without envy, but with curiosity, the swinging, assured stride of the American women. What she thinks? Nobody knows, because no glint of it finds expression in her face.

Out through the gate, seeking admittance to the train which will carry them back to their plains home, is a group of native Americans. The men wear slouchy specimens of the "white man's cloes," but over their dresses the women wear bright-colored blankets. The simplicity of their coiffures shrieks its scorn at the puffs and curls of the "white sister's" headdress.

From the train shed enters an important person. His immaculate white coat proclaims his office, and his cap spells his connection with the "special car" which is on its westward way. He carries a yellow bit of paper and steps jauntily along to the telegraph office to forward this message. This office of messenger acquires dignity from "George Washington's" manner of assuming it—and from the size of the fees. He spares no glance to right nor left, but passes disdainfully through the litter of "boxes and bags" which belong to the group of Syrians waiting to be marshalled to the train and to the western "jobs."

The Pullman car autocrat passes, too, an agitated group of three people. A stout, voluble woman, who is haranguing a small man. Her speech has the rolling "r" and the limp vowel which proclaims her former residence in the vineyard district of France. Beside the two, listening uncomfortably to the dis-

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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 these respects the American singer has stood the test, and so well that before she sailed for home in 1908, 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.

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-voce, and expressiveness possible in an organ that has "color."

Omaha's Own Musical Organization.

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 continued 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

it 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.

The second season of the choir's work closed with a most successful concert in Brandeis theater, May 10, 1910, John Forsell, baritone, being the assisting artist.

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 Lansberg, John A. McCrea, A. V. Jessen, Jean P. Duffield and J. S. Holgren; Mrs. Iona Barnhart Lewis, secretary and treasurer; Kenneth P. Lord, assistant secretary.

The works which have been studied include the following: "The Elijah," Mendelssohn; "Hiawatha'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.

This last fall the choir perfected the following organization, all of whom are active singing members of the chorus: Major H. M. Lord, president; Mrs. Mary Learned and Miss Louise McPherson, vice presidents; Albert A. Wedemeyer, secretary; Mrs. Iona B. Lewis, membership secretary; Frank B. Burchmore, treasurer; Major H. M. Lord, John A. McCrea, Walter H. Dale, Sigmund Lansberg, Jean P. Duffield, Arthur V. Jessen, John S. Holgren, Frank B. Burchmore, Lucius Pryor, Jona. Mellien, executive committee; H. H. Cockrell, librarian; W. H. Dale, Jean P. Duffield, Miss Melinda Butterfield, chorus committee. Mr. Thomas J. Kelly was unanimously chosen conductor and Miss Grace L. Hancock accompanist.

## Coming of Thomas Orchestra Puts Omaha on Musical Map

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LADIES' CHOIR LADIES' CHOIR LADIES' CHOIR

Mrs. Mary Austin Mrs. Louise McPherson Mrs. G. T. Zimmerman

Mrs. J. E. Anderson Mrs. Mary McShane Mrs. Adolph Zasters

Mrs. Julia Bednar Mrs. Blanche Bolin Mrs. Ruth McFadden

Mrs. Emily Bolin Mrs. Ruth McBride Mrs. Ruth McFadden

Mrs. M. Butterfield Mrs. May Mulvihill Mrs. Carol Marhoff

Mrs. Ida Blackmore Mrs. Loretta McFadden Mrs. H. C. Peacock

Mrs. Anna Brattton Mrs. Mary McAleney Mrs. Mary McAleney

Mrs. D. Balthaser Mrs. Oliva McCall Mrs. Oliva McCall

Mrs. Lizzie L. Barker Mrs. Verne Miller Mrs. Verne Miller

Mrs. Mildred Banker Mrs. V. M. McCoy Mrs. V. M. McCoy

Mrs. Anna M. Cajori Mrs. Minnie Nelson Mrs. Minna Oliver

Mrs. G. Cajori Mrs. O. H. Osborne Mrs. O. H. Osborne

Mrs. Rene E. H. Coe Mrs. Anna C. Edline Mrs. Anna C. Edline

Mrs. Emma Cheboun Mrs. Alice Foster Mrs. Alice Foster

Mrs. Alice Cheboun Mrs. Elizabeth M. Fry Mrs. Elizabeth M. Fry

Mrs. B. Currie Mrs. Alice Fry Mrs. Ethel J. Gray Mrs. Ethel J. Gray

Mrs. W. H. Dale Mrs. Lena Dickman Mrs. Minnie Pritchard Mrs. Minnie Pritchard

Mrs. Helen Dickman Mrs. Mildred E. Dill Mrs. Mildred E. Dill

Mrs. Mildred E. Dill Mrs. Lettie Eby Mrs. Lettie Eby

Mrs. Anna M. Cajori Mrs. Emma C. Edline Mrs. Emma C. Edline

Mrs. Eunice Euson Mrs. Ruth Ganson Mrs. Ruth Ganson

Mrs. F. E. Fawcett Mrs. G. L. Hancock Mrs. G. L. Hancock

Mrs. Helen Fawcett Mrs. Helen Fawcett Mrs. Helen Fawcett

Mrs. H. E. Foster Mrs. Erma L. Hader Mrs. Erma L. Hader

Mrs. H. E. Foster Mrs. H. Retherington Mrs. H. Retherington

Mrs. H. E. Foster Mrs. Hilda Hansen Mrs. Hilda Hansen

Mrs. H. E. Foster Mrs. Agnes A. Scott Mrs. Agnes A. Scott

Mrs. H. E. Foster Mrs. Blanche Sorenson Dr. W. F. Milroy

Mrs. H. E. Foster Mrs. Amanda Stobbes Harry A. Farley

Mrs. H. E. Foster Mrs. George P. Turner Julius P. Turner

Mrs. H. E. Foster Mrs. W. W. Towle Mrs. W. W. Towle

Mrs. H. E. Foster Mrs. C. Willard Williams Mrs. C. Willard Williams

Mrs. H. E. Foster Mrs. G. E. Wickstrom Guy M. Snow Guy M. Snow

Mrs. H. E. Foster Mrs. H. C. Shears Charles McGrath H. C. Shears

Mrs. H. E. Foster Mrs. Bessie Sorenson Dr. W. F. Milroy

Mrs. H. E. Foster Mrs. Mary Wallace Harry A. Farley

Mrs. H. E. Foster Mrs. Warren Wallace Warren Wallace

Mrs. H. E. Foster Mrs. W. H. Wade W. H. Wade

Mrs. H. E. Foster Mrs. Alice L. Kettredge Mrs. Alice L. Kettredge

Mrs. H. E. Foster Mrs. H. M. Lord Mrs. H. M. Lord

Mrs. H. E. Foster Mrs. Ruth Lord Mrs. Ruth Lord

Mrs. H. E. Foster Mrs. H. L. Lovell Mrs. H. L. Lovell

Mrs. H. E. Foster Mrs. Theresa M. Little Mrs. Theresa M. Little

Mrs. H. E. Foster Mrs. Mary Learned Mrs. Mary Learned

Mrs. H. E. Foster Mrs. Josephine Loach Mrs. Josephine Loach

Mrs. H. E. Foster Mrs. A. Middleton Mrs. A. Middleton

Mrs. H. E. Foster Mrs. Fannie McHugh Mrs. Fannie McHugh

G. A. Wallerstedt F. M. Wilkins A. A. Wedemeyer

F. The Theodore Stock C. B. Arnold F. Borchers

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