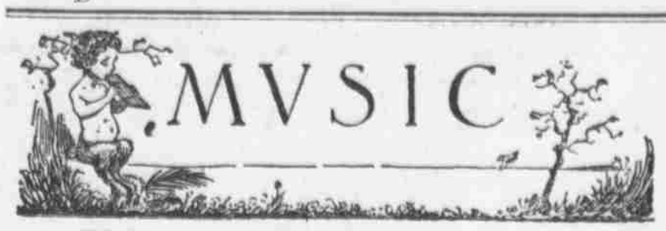

WELL, here is a nice dish of spaghetti indeed! Talk about the trusts and the infamous fact that Mr. Rockefeller has to pay fifty cents more for a golf ball than he did last year,—have you heard of the Milan Monopoly?

That is the latest and greatest of the Big Interest trusts and Mr. Trust-Buster Blumenberg is after it with hot shot and columns of lead in the Musical Courier.

It seems that the Metropolitan Opera Company of New York can produce Italian opera only and by virtue of purchasing, each season, one new monopoly-manufactured opera, whether it wants it or not!

In order to get what it needs, it has to buy what it does not want, and can not use.

It seems that Mr. Gatti-Casazza and Mr. Toscanini of the Metropolitan submitted to the Milan Monopoly Association Limited, as it were and Mr. Henry Russell of the Boston Opera Company followed suit because he was unable to defy the malignant mammonism of the monopoly, which he might have been able to do had the Metropolitan possessed as much nerve as its has financial backing.

Mr. Russell, we are told, is through with the "Girl of the Golden West" thank you, but even in these days of easy divorces, there is "nothing doing." Mr. Russell just has to keep his Girl, whether he wants to or not. He has to take seventeen Italian Operas, five being Puccini's and five Verdi's: in order to get "Aida" and "Otello," which the Boston management needs, the Boston management has to take a number that it does not need, paint scenery which it does not want, make costumes not needed, engage singers it does not require; it must pay money for the permission to produce operas which it does not want, in order to get the operas it does want. A nice little dish of spaghetti, indeed!

And now there is a tendency to sit up and observe wheiher the Boston public and the New York public is hungry for this particular kind of spaghetti, served in this way, a la Milanese. The style is certaintly hot.

It seems that this matter amounts up into the "tens of thousands" of dollars paid to the Milan Monopoly.

As in the other trust problems, which we have been assured are in existence, and which have been carefully diagnosed with much skill and care by our greatest specialists, so in this trust, there comes up that unfortunate "unforeseen complication," to wit—the Rebate.

Mr. Dippel pays four hundred dollars on a Saturday night, for example, for the right to perform Madame Butterfly" in Chicago. The Aborn English Opera Company for the same opera, for the same night, for the same city, pays one hundred dollars? What is the reply?

It is stated that Mr. Russell paid five years ago $75 for each performance of La Boheme. Today, Mr. Dippel would have to pay about $400!

All of which brings us to Mr. Dippel.

Mr. Dippel is the manager of the Chicago Grand Opera who is to go out and slay the dragon.

He insists that the production of opera in this country is possible without the manacles of the Machiavellian Monopoly. And as Mr. Oscar Hammerstein, formerly of New York, now Mr. Hoscar 'Ammerstein of London, acted practically on the same lines as those laid down by Mr. Dippel, it is probable that Mr. Dippel will win out. It is interesting to say the least.

Leoncavallo, Hammerstein and others have expressed opinions as to the control of the corporate interests of the myopic monopoly of Milan, and again comes the question of Copyright!

Again the question of Publisher!

The composer does the work, the publisher gets the profits! The composer owns the land, sows the seed, puts in the labor; the "reaping-machine-company" comes along at harvest time, and lends the machinery it owns, for a few days, and takes about 70 per-cent of the profits! and says, as it drives away, "If you did not pay that, you could not get your harvest in at all, for I have a gentlemanly agreement with other reaping companies, and no one would reap for you. Good-by. I think we are going to have fine weather. I am glad to see the country looking prosperous. I'll be back next year."

This is somewhat the way it looks to a farmer who has just western ideas about those things.

Composers do not often get rich, but publishers often do. You do not often see a composer in his elegant and luxurious touring car, but publishers sometimes have them. Ah, well! Let us not be hopeless. We still have Richard Strauss with us, and the publishers had better beware.

This example should be a moral encouragement.

Meanwhile, why does Omaha receive no more visits from such organizations as Henry W. Savage? It seems impossible to believe that once we had the Metropolitan Grand Opera company in the Auditorium under Mr. Conried's management, with Mr. Clement Chase in the immediate local foreground if one remembers rightly, and we had Savage's "Butterfly" and "Parsifal" and where are they all? Are we going to have them no more?

Ernest Newman, one of England's foremost critics, observes wise observations indeed, in an article on Sir Edward Elgar's new symphony dedicated to the memory of the late King Edward the Seventh. Speaking of its "gladsomeness" Mr. Newman remarks that he thinks its nature will make it appeal to people and goes on to say: "Our greater music has worn the tragic mask long enough; it is good to have it break into a smile occasionally. Laughter is almost impossible apparently to our younger men: they are lost without their 'customary suits of solemn black,' and 'windy suspiration of forced breath' and we have to get toward the autumn of life before we see the full meaning and beauty of the spring, as Wagner's Hans Sachs very wisely points out to the impatient young Walter."

Which reminds one that a bright young woman who was very fond of music stated one time that she did not like grand opera because it was always full of dead people! THOMAS J. KELLY.

Musical Notes.

When the Tuesday Morning Musical club presents Charles Wakefield Cadman, the composer-pianist, and Paul Kennedy Harper, tenor, in their celebrated lecture-recital known as "The American Indian Music-Talk" they will be offering the public the most unique musical program every given in Omaha. Charles Wakefield Cadman is an unquestioned authority on Indian music and during his years of study has been aided and encouraged by the ethnologists, Francis La Fleche and Alice C. Fletcher. Mr. Cadman has given his Indian music-talk in Paris and London as well as in all of the large American cities, including an appearance before the critical St. Botolph club of Boston. Technically Mr. Cadman's lecture will not be "a marvel of scientific babble," but an interesting and entertaining discourse with pleasing piano illustrations which emphasize the relation of Indian music to the modern composition. The second half of the program is entirely in recital form and Mr. Cadman will have the assistance of Paul Kennedy Harper, a singer of wonderful interpretation power, who will sing in the vernacular and later give the transiations and idealizations of the same songs. Mr. Cadman's songs have been and are still being used by such artists as Nordica, Alice Nielson, David Bispham, Christine Miller and others. The American Indian music-talk will be given at the Young Women's Christian association auditorium Tuesday, November 7, at 4 o'clock.

W. Spencer Jones of the firm of Haensel & Jones, musical managers, was in the city last week discussing with some of the local musical forces the placing for a concert of the New York Symphony orchestra under Walter Damrosch. Haensel & Jones are now the managers of the Damrosch organization.

Through the courtesy of Mrs. R. C. Hillis of Missouri Valley there comes to Henry Eames announces a course of six musically illustrated lectures to be given at the Omaha School of Music upon "The Appreciation of Music." Tuesdays from 4 to 5 o'clock. Next Tuesday will be the occasion of the second, "Early Vocal and Instrumental Forms."

A piano recial will be given by Cecil W. Berryman assisted by Miss Louise Ormsby, soprano; Madame Borglum, accompanist, at the First Baptist church Thursday evening, November 2 at 8:15 o clock. Program:

Sonata Appassionata—(Allegro assai, Andante con moto, Allegro ma non troppo, Presto).....Beethoven
Mr. Berryman.
(a) There Huit.....A. Bachelet
(b) Chanson du Papilion from Opera de Campra (1710).....
Miss Louise Ormsby.
Duetto from Song Without Words.....Mendelssohn
Scherzo, B minor.....Chopin
Nocturne C minor.....Chopin
Etude de Concert.....Schlozer
Mr. Berryman.
PART II.
Children's Corner—The Snow is Dancing; The Little Shepherd; Pollwog's Cake-walk.....Debussy
Douce Tristesse.....Schnabel
Etude de Concert, G minor..Moszkowski
Mr. Berryman.
(a) Call of Radah.....Harriet Ware
(b) Hindu Slumber Song.....Harriet Ware
(c) Will o'the Wisp.....G. Spross
Miss Ormsby.
En Forme de Valse.....Saint-Saens
Fifth Barcarolle.....Rubinstein
Tenth Rhapsody.....Liszt
Mr. Berryman.

this office a very worthy little booklet setting forth the aims, the work and the programs of the Treble Clef club of Missouri Valley. This club has been in existence about fourteen years; in fact, it seems that The Bee made announcement of its birth. It is doing a good work and may it grow and prosper.

Miss Corinne Paulson has returned to Berlin after spending the summer in Lausanne, Switzerland, where Mr. Ganz had some of his class, preparatory to his American tour this fall. Miss Paulson is now studying with Assya Gabrilowitsch during Mr. Ganz's absence.

Evan Williams, the noted Welsh tenor, who will open Miss Blanche Sorenson's concert series with a recital at the First Methodist church Thursday evening, November 9, was one of the soloists at the celebrated Worcester musical festival in September, when he repeated his triumphs of former years. He received the greatest ovation of any of the soloists.

Interest in the splendid series of concerts which Miss Blanche Sorenson will manage this winter is steadily increasing as the date of the opening concert approaches and at almost every social and musical gathering the concerts form a topic of conversation. The last week has added many new names to the long list of subscribers which Miss Sorenson has secured and the coming week will undoubtedly see the name of every music lover enrolled, as subscribers have privilege of reserving their seats Thursday and Friday, November 2 and 3, at the A. Hospe company.

A recital will be given on Tuesday evening, October 31, at Temple Israel, Park avenue and Jackson street, by Lena Lillsorth Dale (voice), and Vernon C. Bennett (organ). Program:

Organ—
Concert Overture .....Faulkes
Voice—
"Still wie die Nacht" .....Bohm
"Die Stadt" .....Schubert
"Ich grolle nicht" .....Schumann
"Der Schmied" .....Brahms
"Ich liebe Dich" .....Greig
Organ—
"Savoyard Chant" .....Wareing
"Reve" (dreams) .....Guilmant
"Idyll" .....Kinder
Voice—
(a) "My Dearest Heart".....
.....Sir Arthur Sullivan
(b) "Lo! Here the Gentle Lark".....
.....Sir Henry Bishop
Voice—
"Thy Beaming Eyes" .....MacDowell
"Ecstasy" .....Mrs. H. H. A. Beach
"Ashes or Roses" ....Mary Knight Wood
"Tis Snowing" .....Bemberg
Organ—
"Toccata (F Major) .....Crawford
Voice and Organ—
"Save Me, O God" .....Randegger

Francis Potter announces a concert for the guitar, mandolin and banjo at the Young Woman's Christian association auditorium on the evening of Thursday, November 9, by three of the great artists on those instruments. Mr. William Foden, hailed as the world's greatest guitar soloist, heads the concert company, and is assisted by Giuseppe Pettine, Italy's greatest mandolinist and Frederick Bacon, America's premier banjo player. The program consists of trios and solos for the instruments.

MRS. SAMUEL BURNS IN A CRITICAL CONDITION

Mrs. Samuel Burns has been in a comatose condition since last Thursday, consequent upon a paralytic stroke, and fears are entertained for her recovery. Mrs. Burns is the wife of Samuel Burns, a pioneer merchant of Omaha, and the mother of Mrs. Charles T. Kountze, Samuel Burns, jr., and Robert Burns.

One Chorus in New Musical Play

WALTER DE LEON AND SOME ATHLETIC "CO-EDS" IN "THE CAMPUS"—At the Boyd

Promises of the Play Bills

(Continued from Page Ten.)

May Ellison, Clementina Dundas, Harold Russell, Fred Perrine and Mack Whiting, and the original pony ballet in a series of new dances.

When "The Campus," the new musical comedy of college life by Walter De Leon, appears here on next Thursday, Friday and Saturday at the Boyd theater, the first opportunity accorded local playgoers of enjoying this play will be presented. Mr. De Leon, the young author himself, and Miss "Muggins" Davies are the bright particular stars and they are supported by a company of over fifty people. Unlike most college plays, "The Campus" does not depend upon any phase of foot ball or college athletics for its chief interest, as that centers around the writing of the Senior Farce. Bobby Short (Walter De Leon), the college yell leader, has submitted a farce in the competition, as also has Tony Selden. Tony's lack of confidence in his efforts prompts him to adopt questionable methods in his desire to win, which causes many complications to ensue and brings in all the other characters in the piece. Miss Nellie Perkins (Miss "Muggins" Davies) does a very great deal to untangle the difficulties and to clear Bobby Short of the imputation of dishonesty, which has been cast upon him by Tony Selden. In the end everything is straightened out and Bobby reaps his reward. The cast supporting Mr. De Leon and Miss Davies has been selected with a due regard to the types portrayed. The chorus is a large one, the feminine contingent being noted for its charm and beauty. Much praise has been bestowed upon the musical numbers of "The Campus." The production in every detail of scenery and costuming is beautiful and effective.

The unusual appearance in this city of probably the greatest Tri-Star combination that has been seen together in years, on a road tour, which will appear at the Boyd theater on next Sunday and Monday, will be the revival of that truly wonderful old London and New York success, "Jim the Penman." Miss Florence Roberts has appeared for many seasons throughout the west and is one of the acknowledged and probably most desired stars that can be placed before the public, and is supported by such widely known and reputable artists as Thurlow Bergen and Theodore Roberts, with a carefully selected metropolitan cast, superbly mounted scenic production, furniture, property and all accessories necessary to make this attraction one of the strongest and most complete of the present season.

Much has been written and all in praise of the dramatic qualities of "The Wolf," Eugene Walter's play of the north woods, which is to be offered by Miss Lang and the Woodward players at the American for the coming week, beginning with a matinee this afternoon. The story is a gripping one, full of tense situations, and with a finish as thrilling as it is novel. And the eloquence of the story is its simplicity, a drama of primal things, expressed with elementary directness and with uncommon vigor. It has humor in it, too, and all that goes to make up a pleasing play, with the primeval woods for its background and the strong passions of strong men to contrast with the softness of nature. Mr. Woodward has given especial attention to its staging, and will personally direct the performances. This means that it will be well put on, and the presence of Mr. Webb in the role of Jules Beaubien is another factor of interest. The bill runs all week, with the usual matinees on Sunday, Tuesday, Thursday and Saturday.

The Orpheum's chief attraction this week is "Mon Amour," a little opera with Miss Amelia Stone and Armand Kalisz in the leading roles. Miss Stone has made numerous starring tours in some of the best light operas of recent seasons. Kalisz is a Parisian singer and dancer of wide reputation. "Mon Amour" has been praised in the big eastern cities as the most tuneful thing in vaudeville. It is full of rich melodies and captivating dances. "The Pianophiend Minstrels" is replete with new songs, new costumes and new scenes. Ben Linn and Ila Grannon will delight the audience with their clever singing. "Morny Cash" the "Lancashire Lad" will sing a number of English songs, showing the main difference between a comic and a funny song. Morny is very much unlike any other vaudeville performer you have ever seen. Leander de Cordova and company will present a play called "The Loop Hole," which has an unusual and very interesting plot.

Elida Morris, a singer possessing remarkable beauty and talent will give several popular songs. Her dancing is one of the best parts of her act. Ruby Raymond and company in "The Ambitious Street Urchins" introduce some catchy songs and eccentric acrobatic dancing. The DeVole Trio, athletes of marvelous ability and strength, will do some astounding stunts. They go through their performance with remarkable grace

A welcome visitor to the Krug theater for the week commencing with the usual matinee today will be Barney Gerard's "Follies of the Day" (1912 model). The piece presented by "Follies of the Day" this season is the two-act musical comedy entitled "The Garden of Girls," the book of which was written by Mr. Gerard and is full of laughable situations throughout. Albert Von Tilzer has this season furnished very catchy music, the biggest hits being "Come Out Rosie," "It Must Be Nice," "Smoke, Smoke, Smoke," "The Vassar College Girl," "In Gay Paree," and "Every Girl Admires a Uniform." "You're Just the Sort of Boy for a Girl Like Me" has been retained and is this season proving more popular than ever. The cast is headed by Gertrude Hayes, the most versatile actress in burlesque. The chorus containing twenty handsome show girls and ponies, not forgetting the Four Dancing Bricktops, is one of the bright features. As an extra added feature the management has secured one of the world's most famous pantomimists, Millie DeLeon, who will take the principal part in a pantomime, the Dance du Vengeance. The plan of admitting women to the best seats in the house on week day matinees for the small sum of a dime which was inaugurated last season has proven highly successful this season and will be continued.

"The Love Kiss" with Roger Imhof will be the feature of Robie's Knickerbockers this week at the Gayety. Roger Imhof, who enjoys the distinction of being the most absurdly legitimate of the extravaganza comedians, comes with a new laughable skit called, "Casey, the Piper." "The Love Kiss" continues to smack its way into favor. With its interesting groupings, staging, costumes, musical numbers, comedy episodes, really good looking girls, and the general high character of the production, it is said makes it easily one of the most pretentious musical offerings on the road. Roger Imhof, Corinne and Conn, are the headliners of the olio in their well-known sketch, "The Doings of Doctor Louder." Duff and Walsh and Harry Sauber also do specialties, while James Lake provides ample fun in the opening and closing skits.

New to the patrons of the Gayety will be the appearance of Miss Carol Schroeder. Miss Schroeder's youth and beauty it is said, has been the subject of much interest. The statuesque Marcelle Leslie is also winning favor with this attraction. Tuesday evening will be "Moose Night," the Moose lodges of Omaha, South Omaha and Council Bluffs uniting in a big theater party in honor of Brother Roger Imhof, who is a charter member of Kansas City lodge No. 16. Today's matinee will start at 2:30. There will be a ladies' dime matinee daily all week.

At the Krug theater, commencing October 29, will be "Follies of the Day," headed by Millie De Leon, the only original "Girl in Blue." This is Miss De Leon's first time in Omaha. She says she likes the town very well, as everything is so different from the east and everybody is so cheerful and sociable. During Miss De Leon's act she will throw from 50 to 100 beautiful souvenirs into the audience with her hand-painted photo button on them. Miss De Leon claims to her health is due to never wearing a corset in her life. She is just 27 years old, was born in France and brought up in New Orleans.

Regarding John C. Fisher's musical comedy, "The Red Rose," which comes to the Brandeis for four nights, beginning with Sunday of next week, the Philadelphia Enquirer has the following to say: "In considering the musical comedy output, it is a rare treat to be able occasionally to mete out words of praise to a production, simply for the reason that its merits are real and genuine. Such is the case with 'The Red Rose,' whose gorgeous petals were unfolded for the first time on any stage at the Garrick on Monday night. To sum up briefly, 'The Red Rose' has a superb scenic outfit, scores of beautiful gowns, a smooth, whistly and pleasant score, a book of good texture and a cast that must make heavy demands on the management. In fact, the latter item is one of the strongest points in favor of the production."

Girl Member of Corn Club.

Miss Lucile Morgan is said to be the only girl in this country who is a duly accredited member of a corn club. Miss Morgan has an acre of corn in Russell county, Alabama, which she planted and worked herself, without assistance. The government agent reports it as one of the best patches in the state.