

who sit in the gallery and applaud by whistling and who make the sound of kissing when the lights are turned low. It requires no finesse whatever to make the gallery laugh and whistle. The mob which occupies the Lincoln gallery evidently goes to the theatre because those who sit on the top floor are allowed to yell and to make uncouth noises which the law forbids them to make on the streets. Even in Lincoln if the university students and loafers behaved on the streets as they do in the gallery of the opera house they would be arrested by the long-suffering police. But that is another story and an old grievance of the respectable against the university and city gamins.

It is surprising that American managers do not take more plays from the German and fewer from the French. The French plays are the degenerate expression of an erotic, barren people. The German farce makes one laugh without blushing. One can look one's neighbor frankly in the face during a performance like *The Strollers*. The jokes are on the surface. There is no *arriere pensee*. The Teuton is young, virile, honest. The Teuton and the American, in spite of prejudice, have many tastes and impulses in common. Unfortunately we have made our drama from a French model and the result is the Hoyt farce; a mixture of French salacity and American awkwardness and *gaucherie*.

John Henshaw, the leading man, is a sparkling actor. He has the light foot and the elastic body. His songs have verve and dash and he has more voice and musical apprehension and culture than the usual comic opera star, who requires only legs and the acrobat's agility. Marie George, of thistledown lightness, dances, sings and acts a good second. Through the way of the chorus to a small speaking part Miss George has worked her way to the front and the middle of the stage where she belongs. May Ten Broeck is attractive without her violin, but she has not appeared here before without it. She also is a good dancer but she has the nervousness of a musician. Repose in woman is almost as admirable as a soft voice. But a soubrette's life and a musical temperament is warfare. The chorus was well trained, of goodly appearance. The tenors, basses, sopranos and contraltos were in the right proportions. The blend was harmonious. Good luck to the *Strollers* in their one-night tour of the country. They add beauty and brightness to the somewhat barren life in the smallish towns of the west.

* * *

May—Daisy is an unusually gifted girl.

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CLUB NOTES

THE WEEK'S REVIEW

The snow prevented a full attendance at the meeting of the Woman's club on Monday, but those who braved the storm felt amply repaid for the effort. A business meeting presided over by Mrs. Eli Plummer preceded the program. The object of the meeting was to decide how the election of officers shall be conducted. A motion that the names of two persons for each office be placed in nomination by a committee of four to be appointed, was carried. Mrs. A. W. Field, Mrs. W. C. Henry, Mrs. M. D. Welch and Mrs. A. A. Scott were appointed and to their duties was added that of nominating delegates to the meeting of the general federation. Nominations for delegates to the state federation will be made from the floor. The program was in charge of the history department, Miss Brackett leader. Miss Helena Redford sang very acceptably, "He is a Prince," by Frank Lyons, and "Allah, Allah," by Chadwick, after which Professor E. A. Ross



MRS. H. M. BUSHNELL.
President of the Woman's Club of Lincoln.

gave a comprehensive address on "The Meaning of the Modern Colonial Movement." The principal reasons given were that the great nations need outlets for their surplus goods, surplus capital, and in some of the countries, notably Germany, surplus population. Other reasons were the need of coaling stations, of strategic naval positions caused by the growth of the steam navy, also to protect property, giving this last as one of the chief reasons for the Boer war. English capital had been sent to Africa to develop the mines and the English government considered that it would be better protected by having their own government there. By developing new countries, articles grown in them or manufactured from the products of those countries will make cheaper similar articles in use in the older countries in this connection. Mr. Ross mentioned the mahogany of South America and the woods in the Philippines. The address was full of interest.

The following taken from the Interior is not exactly club news, but it will interest club women who are also interested in the success of the churches.

With the beginning of the year the Chicago Theological Seminary (Congregational) inaugurated its school of sacred music, which aims to give young ministers a practical knowledge of hymnology and church tunes. The design is to present study and practice in such a way that the minister shall not come to his place wholly ignorant of sacred song or its expression. "Carpenter Chapel" has been remodeled, and in fact rebuilt, making it one of the most convenient, attractive and artistic rooms in the city. Friends of the seminary have supplied a new organ, suitable to the size of the hall, and a fine grand piano. Some of the best musical talent in Chicago has been engaged for a series of organ recitals, while lectures upon church hymns church music and public worship will be given throughout the seminary year. The students will be drilled in the rendering of hymn tunes, not difficult anthems. Private lessons in singing and in the use of the organ will be given those who seem best fitted for such work. Six instructors and as many lecturers guarantee that thorough work will be done, and that graduates of the seminary, if at all susceptible to musical instruction, as most young people are, will be able to make the service of song in their various churches contribute to the usefulness of the church, and not, as is too often the case, permit it to detract from it.

* * *

The music study department of the Woman's club met Wednesday afternoon. Richard Wagner was the subject of the program. Miss Julia Haskell talked delightfully of this famous composer. The musical numbers were:

Piano Solo—Pilgrim's Chorus from "Tannhauser"—(Wagner) Miss Clara Smout.

Operas—"The Flying Dutchman," and "Tannhauser," Mrs. Anna Ashworth.

Piano Solo—"O, Thou Sublime, Sweet Evening Star," Wagner-Liszt, Miss Lulu Walker.

"Lohengrin," Mrs. J. M. Lucas.
Piano Solo—Elsa's Dream and Elsa's Bridal Procession into Church, Wagner-Liszt, Miss Martha Binford.

"The Meistersingers," Mrs. J. M. Lucas.

Contralto Solo—"Traume," Wagner, Miss Lotta Talcott.

"The Nieblung's Ring," Mrs. Williams.

Piano Solo—"Magic Fire Scene," Wagner-Brassin, Miss Flora Maine.

* * *

The Century club held an open meeting Tuesday afternoon at the home of Mrs. M. H. Garten. The members of the Aldine club, and former members of the Century were guests. About fifty ladies were present. Mrs. E. Lewis Baker sang "Greeting," by Hawley, and "Absence," by Allitsen. Chancellor Andrews read a very interesting paper on "Where Cross and Crescent Meet." He spoke of the political and moral condition of Egypt, and of the effect the presence of the English is having, and compared the Mohammedan and Christian religions. After the program light refreshments were served.

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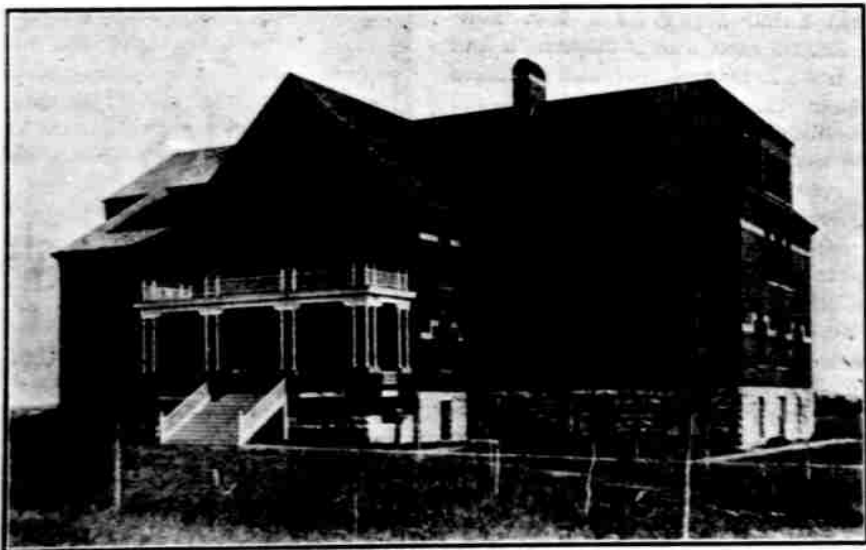
Sorosis met Tuesday afternoon with Mrs. T. M. Hodgman. Mrs. Georgia Bell led in a discussion of Anarchy. Mrs. Bell's talk aroused great interest and many questions were asked her. The outline used was:

Anarchy—Rise of the International Councils of 65-75.

Division into Socialists, Anarchists, Communists.

Anarchists—Philosophical, Revolutionary.

Revolutionary—Nihilists, Armed Revolutionists.



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