

AMUSEMENTS.

During the past week local theater-goers have had to content themselves with vaudeville entertainment only, Boyd's theater having been dark during the entire week with the single exception of Sunday. The weather was just cool enough in the evening to make it comfortable in the theater and too cool for driving or other outdoor recreation, therefore the Orpheum enjoyed one of the most prosperous weeks it has known since its opening.

For the coming week there will be but little more offered in the way of amusement than last week. The opening of the Trocadero Vaudeville theater will doubtless create some enthusiasm, Boyd's will be dark during the entire week and vaudeville will again be the prevailing entertainment.

According to the New York critics, Gotham theatergoers will have none of Edw. Foy, comedian, and of David H. Henderson's latest, "An Arabian Girl," was badly handled by the casual pens of the Journal and Herald critics. The only good word they had to say about the production, given at the Herald Square theater April 29, was the costuming, dancing and evolutions of the chorus. Unfortunately but competent Dorothy Morton is given due credit for her work, as are several others of the cast, but others of the principals are unmercifully scored, including J. Cheever Goodwin, author of the book, and the musicians, W. H. Batchelor, J. Hiram, Myrtle and Jesse Williams. The staid old Mirror, which is usually long suffering and kind, takes this virulent shot at the piece: "Mr. Goodwin's book is simply atrocious. No more terrific array of ancient humor and stereotyped puns is easy to remember. Even the lyrics must have been devised on off days, and the dialogue is fraught with horrors innumerable. The music, composed and selected by W. H. Batchelor, John J. Brahm, Jesse Williams and Myrtle Lutz, boasts much that is old, some that is pretty and a lot that is exceedingly noisy. The contributors to this section seem to have done far more of "selecting" than of composing."

Unlike "The Arabian Girl," the "Mother Goose" extravaganza produced May 1 at the Fourteenth Street theater, New York, was enthusiastically received and will doubtless enjoy a long and profitable run. Olive Redpath, who is a sort of a mascot for new productions, and by the way a very popular young woman in Gotham, heads the cast that contains many well known names. Hubert Wilkie, the baritone, who stuck with the Dorothy Morton Opera company until it went up in the air, is also a member of this company. David Henderson's late theatrical misfortunes in Chicago are evidently following him to New York.

Below is a list of the productions and roles created by Richard Mansfield since his advent into the theatrical profession: Baron Chevalier in "A Parisian Romance," Union Square theater, January 10, 1883; Karl in "Prince Karl," Boston Museum, April 5, 1886; Dr. Jekyll and Mr. Hyde in "Dr. Jekyll and Mr. Hyde," Boston Museum, May 9, 1887; Andre Rossini Mario de Jado in "Monteur," Madison Square theater, July 11, 1887; King Richard in "King Richard III," Globe theater, London, March 16, 1889; Humpty Lohan in "Master and Man," Palace theater, February 5, 1890; George Brummel in "Beau Brummel," Madison Square theater, May 17, 1890; Don Juan in "Don Juan," Garden theater, May 18, 1891; Emperor Nero in "Nero," Garden theater, September 21, 1891; Titelbat Timoshin in "Ten Thousand a Year," Garden theater, February 23, 1892; Arthur Dimmesdale in "The Scarlet Letter," Daly's theater, September 12, 1892; Shylock in "The Merchant of Venice," Hermann's theater, October 22, 1893; Captain Bluntschli in "Arms and the Man," Herald Square theater, September 17, 1894; Napoleon in "Scene from the Life of Napoleon Bonaparte," Herald Square theater, November 25, 1894; Don Pedro XIV in "The King of Peru," Garrick theater, May 8, 1895; Rodion in "The Story of Rodion the Student," Garrick theater, December 3, 1895; Sir John Sombra in "Castle Sombra," Grand Opera House, Chicago, November 12, 1896; Dick Dugdale in "The Devil's Disciple," Hermann Bleeker hall, Albany, October 4, 1897; Eugene Couvroulier in "The First Violin," Hollis Street theater, Boston, April 18, 1898; Cyrano de Bergerac in "Cyrano de Bergerac," Garden theater, October 3, 1898.

This afternoon at the Orpheum Francis McMillen and Margaret Stephan, the little Council Bluffs artists, are to make their professional debut. They have their names on the regular bill and will be seen at every performance during the week in new songs and dances, which they have been practicing since their appearance at the Orpheum several months ago. It will be recalled that these charming little artists made a decided hit on the occasion of their first appearance. Since that time they are said to have improved wonderfully under the direction of a master. During the last week they have been rehearsing daily in costume, sometimes at their home in Council Bluffs and sometimes in the theater in this city, where they had the advantage of professional "tips" from the genial stage manager, who has arranged them "a go." The little girls are well known in Omaha as well as in Council Bluffs, and the announcement of their debut has excited great interest among their many friends.

Realizing the necessity of presenting during the balance of the theatrical season nothing but the very best that can be had in the vaudeville line, Manager Rosenthal of the Orpheum has selected for this week's bill eight acts, each one of which he is confident will make an individual hit. The headliners are Billy Clifford and Maud Huth, both of whom are almost too well known to need comment. They have been starring during the winter in "A High Born Lady," and now that their regular season has closed they have been engaged to play at the Orpheum. Huth is said to be a double of May Irwin and just as versatile as this famous singer of popular songs. They are to present a sketch that is said to be a life with the peculiar elements necessary to the enjoyment of the vaudeville devotee. Broadway and Lewis are another sketch team of considerable note which will offer something in the way of a sketch that is termed strictly up-to-date. Florrie West, who has been starring all season in the "Dazzler," is on the week's bill. She is just returning from a very successful Pacific coast tour where she made a tremendous hit with her breezy and fetching songs. She will be remembered by local theater-goers as a very promising comedienne. The three Franklin sisters do a character impersonating and singing and dancing act that promises to be a pleasing feature. This week's acrobatic turn will be done by the La Monts, who are said to be premier in this line. Fred Niblo, the young man whom Allan Dale, the caustic critic of one of the New York papers, has been raving over, will entertain with his wit and humor, which he has shown in a recent order. J. E. Gardner and Kitty Gilmore will be seen in a singing and comedy act, and the two little Council Bluffs favorites, Frances McMillen and Margaret Stephan, will offer their singing, dancing and cake walking specialty.

Madame Emma Nevada will arrive from Europe this week. Mme. Jansuschek has announced her final retirement from the stage. She was born July 29, 1836. The tour of Mlle. Pilar-Morin in "Ma Cousine" will begin on May 15 in Washington, D. C. It is expected that Mrs. Carter will spend the summer at Monterey. "Zaza" is to be given here next season. Lydia Thompson's farewell benefit, given at the Lyceum theater, London, last week, was a prodigious success. "The Manture" is the latest adaptation from the French at the Manhattan theater in New York. It is adapted by Joseph Schreyer. William H. Crane will impersonate Schirley Sturtevant in "Bronson Howard and Brandt Matthews' play, 'New Amsterdam,' next season. Tim Murphy, who has been seriously ill with pneumonia at Oakbrook, Wis., is very well and is again in a theatrical condition. "The Man in the Moon" at the New York theater, near Olympia, is said to outdo any other production in the city. A large number of English girls were imported for it. London has an "American song" at one of its music halls and the chorus is sung by thirty genuine British soldiers, who are dressed in uniform and wearing the uniform of the United States army. Mrs. Langtry has been giving her reminiscences. She was one of seven children, the others all boys. She was put through a course of her boyhood in the city. She always loved horses and began her sporting career at 11, when she became part owner of a mare named First.

In connection of the marked success of Frederick Warde in the character of Macbeth with the triumvirate he will make an elaborate revival of that tragedy the feature of his next season's repertoire, which will include "The Merchant of Venice," "Lion's Mouth" and, probably, "Francesca da Rimini." St. Louis audiences have a bad habit of declining to disperse before the play is quite over. Francis Wilson stopped the first man to quit his seat the other night by saying: "If you want to stand, I'll take your seat." The man got out of the theater in a jiffy, but everybody else remained until the curtain fell. When "Cyrano de Bergerac" was withdrawn from the Porte St. Martin theater, Paris, last week, Miss Rieder was a successful time and had drawn \$29,000, the nightly average being \$1,300, which is 500 more than any other Parisian success had ever recorded. The advance sale for this performance will be opened Saturday morning, May 20. The play will be "Cyrano de Bergerac." With all his fame as Chevalier, Brummel, King Richard, Dick Dugdale, Prince Karl, Captain Bluntschli, Napoleon and Jekyll and Hyde in mind, it is, nevertheless, held that Mansfield's Cyrano is the greatest creation he has given or that the stage has known. Passing over the critical estimates of his pictorial representation, the force and beauty of his own creation, and his massed scenes, which have created so much talk, it may be necessary to have a few facts on this production. The company numbers 125 people. The scenery, furniture, costumes, armor and horses are transported in four baggage cars. There are 101 crates of furniture and properties and over eighty trunks of wardrobe. The entire organization travels by special train. In addition to the eight men, actresses, electricians, property men and cleaners carried by the company the theater furnishes thirty stage hands. It requires forty men to handle the production and it takes nine hours to set it on the stage. Each of the five acts is entirely different and most elaborate.

The other members of a traveling company with a pianist are assigned to the respective duties of business manager, secretary and valet. Speaking of these foreign artists, it is interesting to forecast that the celebrated Niblo will be one of the attractions for Americans next season, as will also be Charles M. Wilder, the eminent Parisian organist. The entire Berlin Philharmonic orchestra will also be here, under the direction of Artur Nikisch, formerly the conductor of the Boston Symphony.

The latter part of this month, the exact date to be announced later, there will be an interesting musical given at the Washington church by the pupils of Mme. Muensterberg. Mme. Muensterberg uses so much judgment in the selections and so much taste in the execution that her recitals always give pleasure, apart from the personal interest one takes in hearing one of her daughter or sweetheart play in public.

Mrs. Cameron, a petite brunette of much personal charm and decided vocal ability, has returned from an extensive concert tour, and is about to appear at a thorough course of study in Chicago and New York, preparatory to her debut on the operatic stage. Mrs. Cameron has certainly histrionic talent of no mean order, and with the training which she will receive from teachers and from that greatest of all musical experiences, it will be contradictory to present indications if she makes anything but a tremendous success.

The P. E. O. society may have some very popular members working in it, as evidenced by the program which has been presented for publication in connection with the society concert to take place at the residence of Mrs. Claffin, 1141 South Thirty-first street. The gratuitous services of the following people have been secured, and the result must be a delightful musical evening: Mr. Johnson at the piano, a musician with a good reputation in the state, although he has not appeared often in Omaha; Guy Woodward, violin solos, his wonderful talent speaking for itself; Will McNamee, baritone; and Paul Edwards at the organ. Mr. Hazelton, who will sing some tenor songs with his well known artistic taste, and Master Harry Cockerell, the boy soprano, who will assist. Mrs. Sheetz, Miss Northrup and Miss Florence Hutchings, who will sing.

Mrs. Kelly, Mr. Walter Wilkins and Mr. Lucien Copeland will sing "The Daughter of Lullien" by Stainer, at Fremont on Tuesday night, assisted by the Fremont Choral union, under Mr. Bliss. Miss Rieder will sing in the first part of the program. The concert given by the musical department of the Woman's club on last Tuesday night was a feature of interest. Mr. Keck, who has been conducting the Woman's club chorus during the past season, has planned an interesting program with his chorus, which were carried out very satisfactorily and the chorus showed plainly that it had received careful and persistent drilling. The soloists were good. A somewhat disagreeable difference of opinion between the pianist and the organist, and the arbitration of a piano tuner, but this was the only unpleasant feature.

A concert was given at the First United Presbyterian church last week which was a complete success in every respect. The soloists were M. Helen Burnham, Miss Lulu Warner, Mr. Hazelton, Miss Corinne Paulson, Mr. Williams, Miss Frances Gould, Miss Ada Boyer, Miss Edith Spencer, Miss Selma Carlson and little Miss Emily Cleve, a child violinist.

At the Young Men's Christian Association hall on Tuesday evening next Mr. Muller will give a recital which will be a pleasure to music lovers, the pupils of Mr. Muller being the entertainers. Frank Potter gives his mandolin concert at the Young Men's Christian Association tomorrow night. This will be his first appearance as a conductor and also the debut of his orchestra.

Mr. Schubert of Fremont has published amongst other selections an excellent lullaby which has been received at this office. THOMAS J. KELLY.

Four Big Steamers Under Contract. NEW YORK, May 13.—The International Navigation company announces that it has under construction four first-class passenger steamers, two for the Red Star line service between New York and Antwerp and two for the Philadelphia and Liverpool service of the same line. The new ships are being built on the Clyde by the Clyde Ship Engineering and Ship Building company. The Red Star steamer will be named Vademecum and Liverpool the names of two of the first steamers of that line. They will be 650 feet long, sixty feet beam and forty-two feet deep, a measurement of 12,600 tons, and will have a speed of sixteen knots. They will be fitted with sixteen masts and will be capable of making thirteen knots.

Ex-Congress Goes to Samoa. LEXINGTON, Ky., May 13.—In response to a cablegram from Auckland, N. Z., James H. Mulligan, former United States consul general to Samoa, left today for Apia, where he will accept the joint high commission of the powers to represent the interest of the business men of the island.

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NATURE'S HUGE CORKSCREWS

Nebraska's Unique Contribution to the Corn Belt and Happiness of Chicago.

WHERE AND WHEN THEY WERE FOUND

Scientific Doctors Agree to Disagree About Their Origin—Four Specimens Placed in the Columbian Museum.

Giant corkscrews have just been placed on exhibition in the geological department of the Field museum in Chicago. These specimens represent a puzzling problem in natural history. So little are these geological corkscrews understood, says a writer in the Times-Herald, that it cannot even be determined precisely what they are, whether of animal or mineral. Yet they are of common occurrence in the region in western Nebraska where they are found, and usually are objects of considerable size. In appearance they are simply huge earth corkscrews. The corkscrews are for the most part without a handle, but many have a projecting process at the base which suggests half a handle.

Given the region in western Nebraska in which they occur these corkscrews form a conspicuous feature of the landscape. The bare bluffs, buttes and canyon walls of the region are everywhere marked by these stout spirals rising to heights of ten and twenty feet. In some places they are so numerous that as many as thirty have been counted in a space such as would be occupied by an ordinary dwelling house. The cowboys first brought word of the existence of the spirals and called them by such expressive names as "devil's corkscrews," "corkscrews," "fossil worms" and "twisters."

Known to Science Seven Years. The corkscrews have been known to science only about seven years, but in this time no little controversy has arisen as to their nature. Prof. E. H. Barbour of the University of Nebraska has been foremost in the study and description of the corkscrews, and it is to him that most of our present knowledge of them is due. He finds that they occur chiefly in a stratum some seventy yards thick, which extends over the High Bluff table lands in northwestern Nebraska. The rock in which they occur is a friable sandstone much softer than the corkscrews themselves.

The corkscrews vary greatly in form, in size and in the direction of the twist and in other characters, but in one feature are always constant. They are invariably upright. As regards their forms, two principal varieties can be observed; in one the spiral coils about a central vertical axis, in the other the spiral stands without an axis. The spiral, as has been said, in some turning to the right and in some to the left. The regularity of the pitch of the screw is exceedingly uniform, as is also the diameter. Prof. Barbour has found several specimens in which the helix tapers from bottom to top with such nicety that it varies not over an eighth of an inch in the turn of 90 degrees.

From the base of many extends a transverse process which usually rises at an angle and is as long as the corkscrew itself. This is called by Prof. Barbour, who believes in the vegetable origin of the corkscrew, the rhizome, i. e., the root stock. It is usually of the same diameter as the corkscrew, but often of much greater length. One of the Field museum specimens has a rhizome ten feet long and Prof. Barbour traced one for thirty feet. Sometimes the rhizome has been found extending to another corkscrew which descended from its end. If the first screw was right-handed the second would be left-handed, thus making a twin. It has been suggested that it was in this way that the corkscrews multiplied. Often, too, from the rhizome extend smaller processes, which seem like rootlets given off from the main root.

When one examines the intimate structures of the corkscrews he finds them apparently made up of innumerable interlacing fibers, whose interstices are filled by more or less firmly consolidated sand. These fibers are chalky white in color and appear to be the remains of plant stems or stems of some other material. When ground thin so as to be transparent under the microscope they show a regular cell structure exactly like that seen in the pith of plants. Furthermore, when a cross-section is made of the stem or rhizome of the corkscrew the result is a distinct concentric arrangement of these fibers just as there is of bark, wood and pith in ordinary plants. The arrangement of fibers is not, however, as regular as in wood, for they are scattered about promiscuously and in bundles of varying size, some as large as an ordinary lead pencil.

But putting all these features together, Prof. Barbour has come to the tentative conclusion that the corkscrews represent fossil plants of some order, he does not know what. He has given the order, however, the name of Anemoneles, meaning devil's corkscrew. As a rule where they are found it is known to have been at one time the bed of a lake it seems probably if they are really plants remains that they are those of water plants of some huge type. If so, the spirals and rhizomes, judging by their present nature, are in very remarkable conformity and luxuriant abundance in the waters of the lake. But there comes a difficulty in considering these to be plants from the fact that no plants known have such a manner of growth. The spirogyra, or "fleur de spire" of fresh water pools, to be sure, a spiral arrangement of its individual cells, and the arrangement of leaves on many plants is a spiral one. That a whole plant should turn itself in helix fashion, however, has been hitherto practically unknown. Hence the botanists have thus far looked with some scorn upon the effort to introduce into the geological world the name of Anemoneles.

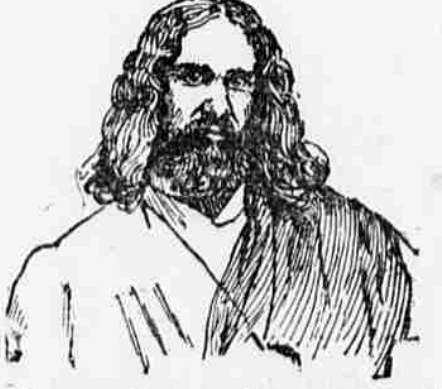
Dr. Theodore Puchs, curator of paleontology in the Natural History museum of Vienna, also supports this view and explains the fiber found in the corkscrews as having been used by the mole to line his burrow. But to these suppositions it is replied that no mole could have been so accurate a geometer as to construct a burrow so uniform in pitch and size. Or granting even the possibility of this, so far as the spirals without an axis are concerned, it would have been a physical impossibility for him to construct the spirals in a straight line, this would necessitate digging straight lines where they are not known.

It has therefore again been suggested that the corkscrews are of purely mineral origin and represent accretions of mineral matter. Many borings in this way have indeed revealed remarkable similarity in appearance to the spirals. When one considers the great uniformity in shape and the enormous number

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