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AMUSEMENTS.

Last week, in New York City, there was produced a best melodrama entitled "A Day of Reckoning," in which Miss Julia Morrison, a young woman with neither beauty nor talent to recommend her, was cast as the star. She had, however, acquired a certain amount of notoriety by shooting a man on the stage of a theater in Chattanooga last winter and at the trial which followed a jury, composed of twelve chivalrous specimens of southern manhood, had acquitted her. "By Gad, sah," and bade her go her way and conquer all the dramatic worlds in sight. She went, but she failed to conquer. Her place, if one may judge by what the New York critics have said of it, was filled by the incident related above, and the most conspicuous feature of the final act was the killing of the villain by means of a pistol which Miss Morrison handled with all the sang-froid of a Texas cowboy. But it was all in vain. Even the "gods," who are usually relied upon to furnish the applause for trifling denouements of this kind, absolutely refused to stand for Miss Morrison's play and it went down to the obscurity it so richly merited.

It may be that Miss Morrison was justified in killing this man in the Chattanooga theater. There are times when even a woman may take human life and it is possible that this was one of them. If so, Miss Morrison is not to be blamed. Her culpability consists in her being willing to parade in sight of the public in the hope of gaining a few dollars a scene which most women would strive to shut out from their own recollection even. Presumably she was seeking reputation and wealth through the medium of the dramatic profession and to acquire either the one or the other, she was willing to sacrifice all the qualities that make for womanliness. She fancied, perhaps, that people would rush in droves and separate themselves from their money to see a woman who "had killed her man." That she was mistaken is one of the most hopeful signs for the future that the present season has brought forth.

translating the printed romance into the living, moving type of the dramatic stage. Mr. Stoddard has now almost completed his task with great satisfaction to all.

It is said that Mr. Stoddard has grasped and emphasized all the great dramatic possibilities of the story, arranging them into acts that will reveal this stirring romance of old Madrid with all the wealth of color and intense climaxes that go to make a successful romantic drama. Mr. Stoddard, who is a son of Richard Henry Stoddard, the eminent editor, has been an actor as well as a playwright and literary man, and in addition has some talent as a painter, therefore, as he is writing the play, he is constantly planning out the stage groupings with a view to giving the best possible pictorial effect in color, scenery and costumes. These latter will be copied from historical paintings of the original characters by Velasquez and other great Spanish painters, while Mr. Crawford has been searching Spain for rare specimens of the costumes of the period and ancient archives such as the dramatic and pictorial effects, all to appreciate still more fully the former grandeur of their adversary, the now decadent monarchy of Spain.

One of the claims made for the dramatization of "Quo Vadis" that has been used by Messrs. Woodward and Burgess at the Auditorium in Kansas City, and which will be given in its completeness at Boyd's theater the week of June 3, is that it gives all of the dramatic and pictorial effects, all the persecution and the heroism of the Christians, and yet does not harrow the feelings of the audience by undue elaboration of the tortures that are described in the original book. Whatever the merits of this dramatization it is certain that it has been very attractive to the people of Kansas City. They thronged to see it by the thousands. The production in its entirety will be brought to Omaha by special train the night of June 2, and will be presented at Boyd's theater Sunday afternoon, June 3. Not only will the dramatic company be brought, but the stage hands and superintendents used in the Kansas City production will be carried, the whole numbering about 100 people.

For the benefit of the Teachers' Annuity association the teachers of the Omaha public schools appear in a grand concert at Boyd's theater Wednesday evening, May 30. The teachers appear as a chorus numbering over 350, led by Miss Arnold, and are to be assisted by Mr. Oscar Garselson and Mr. Jules Lombard in solos.

Echoes from the Green Room.

Thomas Nelson Page is dramatizing his novel, "The Green Room," in St. Louis. He is to have a new theater next season. It will cost \$25,000, and will be the most complete and beautiful of its kind in the west.

Marie Burroughs will make a stirring tour next season, and will be assisted by D. V. Arthur, in a dramatization of Gilbert Parker's novel, "The Battle of the Marston."

David Belasco has secured the American rights of Ibsen's latest play, "When We Dead Awaken," and will be touring in New York during the fall, with Mrs. Leslie Carter in the leading role.

Saturday, June 16 has been selected for the reorganization of Irving and Terry at the Lyceum theater, London. "Ibsen" will be the first play, and "The Pretence" will be the second.

Twenty feet of granite has been erected over the grave of Harriet Beecher Stowe, in the cemetery, Pittsburg, and it will be dedicated on Memorial day. An imposing ceremony has been arranged, and will be attended by a delegation of theatrical and newspaper people.

The visitors' books of Stratford-on-Avon show that officers to the immortal little Warwickshire town are still in residing in numbers. At the meeting of the trustees of Shakespeare's birthplace, May 5, it was reported that 2,000 persons paid for admission to the poet's home and over 11,000 visited Anne Hathaway's cottage during the past year.

George H. Broadhurst works very rapidly when he is writing a play, but he is so painstaking that sometimes one act is rewritten many times. For example, he wrote over the first act of "Why Smith Left Home" eight times before it was in a shape to satisfy him.

Richard Mansfield's latest announcement for next season contemplates an autumn engagement at the large theater, a tour of eight weeks in large cities and a long term at the Herald Square theater. Mr. Mansfield has added to his repertoire the next season Victor Mapes' romantic drama, "Don Caesar's Return."

Tuesday afternoon last was "orphans' day" at the Wild West show in Midtown Square, Garden and over 4,000 youngsters of the city were present. It is needless to say that they went wild over the performance and that Buffalo Bill came in for a glowing ovation from the delighted wait.

MUSIC.

An interesting and instructive article appeared in the Woman's club newspaper from the pen of Mrs. Learned. It was pleasant to read because it reminded me of the time when Omaha had musicians something for their services and when they had no idea of doing otherwise. It was pleasant to remember that there was once a class of musicians who had gone deep enough into the study of music to value their own services at a price—not as too many are now, who study a few years of voice culture or piano or violin or something else and are musicians. They are not so at all. They may be performers, but musicians? The word musician is a word badly applied. It demands an education comprising much and embracing many branches. And so it is cheerful to look back and reflect that there was a time when musicians earned and were paid money. But the fair scribbles go farther. She says: "Have some patience with the ignorant, instead of angrily censuring them, they do a little missionary work." That is my idea exactly and I feel grateful to Mrs. Learned for an endorsement of my work. The tendency of the average critic is to savagely pull to pieces something he does not understand, for instance a criticism made in a local paper on Herbert Butler's playing. But then (and this is where Mrs. Learned should have gone further) ignorance, when it parades as art, music and shall be called down.

In her article referred to the idea is offered that there should be a non-partisan choral society in Omaha and it should be a success. In reply let me be personal for a minute. The Mendham Choral society was a non-partisan society and notwithstanding the fact that I myself was the conductor the membership represented pupils of Mrs. Cotton, Miss Terry, Mr. Terrens and even Mr. Homer Moore, who was then esteemed writer now in question was not a member of that society, neither did she attend the concerts. This society engaged as soloists at good prices Mr. Joseph Gahn, Mr. Hans Albert, Miss Lillian Terry, Mr. J. E. Butler, Mrs. Martin Gahn, Mr. Gratton Baker and Mr. Herrick of Chicago. In addition to this the concerts were a rule given with full orchestra and at the leading theaters. That society failed simply for lack of support financially. Let us hear no more of choral societies in Omaha until Omaha wants one. Personally I have declined to conduct a choral society without compensation, inasmuch as I have earned enough reputation for the present and I do not need to pay for advertising. My enemies do that for me.

The Hiotic scheme of a choral society with four conductors was suggested last winter, but it died a natural death. It ought to have committed suicide. Imagine four business men running one business. Yet a business man suggests the scheme.

Mrs. Learned wants the musicians to get together. If the pupils would let the teachers alone, the teachers would have no fight. There are at least a dozen teachers in Omaha who are on speaking terms with the musical critic of The Bee and they are all good fellows. I had rather have a pipe and a talk with any one of them than a game of golf at the Country club, but the pupils, the amateurs, who know every musician's inmost feelings, they are the people to get together. I insist that there is a far better feeling existing between musicians than there is between doctors and lawyers.

Then, again, we have a populist governor in this state and we have seen the fatality of "trusts." So how could we musicians ever dare to get together? Look what the people are doing to the ice companies, and shiver! Why, we would all be legislated out of the state if we formed a combine. We are indebted to Mrs. Learned for her earnest words, however, and if there were more enthusiasts like her in the realm of society we would have better music, better musicians and more hope.

gram given at that church this evening, when the Young Men's Christian association quartet will sing a couple of numbers and Miss Julia Baker will sing a soprano solo. The gentleman goes on to say this: "If you will lay your conscientious scruples aside write us a notice." I am at a loss to know what he means and I take the opportunity to say in justice to The Bee and to the musical column that any church notice of good music is not only willingly printed but gladly accepted. Let the musicians who wish to receive notices in The Bee musical column talk about it to the person who writes the column and to everybody else in town. I had one experience with the Dovey children, the Misses Nebraska, which is not likely to be soon forgotten. These sweet little singers were told by local musicians, who ought to be ashamed of themselves, not to go to The Bee, as the musical critic was a giant ogre and heaven knows what not. But the children had a sensible mother and they came and they felt that the language of one of the modern writers, "there are others."

A most remarkable instance of program making was that which appeared at the Persian garden concert when the names of the soloists in references to their voices appeared in this order—soprano, alto, bass, tenor. Mr. Will McCune appeared in the place which is usually occupied by the name of the bass singer of a quartet. Was this the irony of fate?

A program will be given on Friday evening, June 1, at the First Presbyterian church, South Omaha, in which Miss Fitch, the clever elocutionist, will be assisted by Mr. Landenberg, Karl Smith, Frank Porter, Miss Jean Hoyd Mullen, Mr. and Mrs. Higgins, Mr. Garselson and Mr. Homer Payton, elocutionist.

What are you going to do about the Albert scheme? Mr. Gahn should have the sympathetic and ready assistance of the friends of the sacred muse and his work thereby made light. Mr. Gahn is doing a heroic deed of philanthropic self sacrifice and some day he will have his reward.

Edna Williams, whose name has been a sign of artistic, clean-cut melodious work, will soon leave the city, and her friends will regret to learn that she has an incurable illness, for which she is obliged to seek another climate. Her trouble seems to be a complete loss of the heart, and it is said by her physicians that she will in another climate substitute one for hers. The favorite compositions of Miss Williams are the "Bridal Chorus," from "Lohengrin," and the wedding march of Mendelssohn. May her life be a beautiful adumbration, without the thought of a con dolere or a suggestion of an afterthought. She will be greatly missed.

Dr. and Mrs. Baetens' pupils' recital will take place on the evening of May 31 at the First Congregational church. Music lovers are invited to attend free of charge. The recital will commence at 8 o'clock prompt and no entrance will be granted. The following students will appear: Essie Axrone, Regina Baetens, Lillian Bookmeyer, Viola Gahn, Olive Carpenter, Angie Lynch, Alice Trenbush, Dora Heimrod, Clara Heimrod, Minnie Hiller, Ethel Marston, Amanda Karbach, Maud Mueller, Bertha Smith, Lovella Schurz, Gladys Waddell, Willard Butler, Loran Currier, Howard Debeck, Benjamin Preisman, Ralph Cressay, Frank Schriver, Charles Stekelberg and Carl Smith.

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