AMUSEMENTS.

It is possible that good will yet come out of Gotham, and that the city by the sea may be in future years a source of inspiration and a fountain head for whatever is best in the realm of the drama. Miss Sarah Cowell le Moyne, a most capable and talented woman, who ranks high in her chosen profession, returned to the city a few days ago from a vacation trip abroad, and, after consultation with her managers, announced that, during the present season, she will give a series of plays by Robert Browning, beginning with "In the Balcony."

There is more significance in this announcement than appears at first reading. It means that the men who have consented to put their money into the venture, and who are ranked as among the shrewdest managers in New York, have decided that there has been a revulsion in the popular taste, and that their patrons are ready to encourage the presentation of plays that shall be the very antithesis of the pornographic productions that were placed on exhibition last winter, and which did so much to lower the stage in the estimation of right thinking people. It would surely seem that, in a city of the population of New York there must be enough admirers of the drama to fill the house to overflowing at every performance, and to rain into the box office a shower of golden coin that will encourage other ventures of a similar nature. Managers are willing to give the public what it will pay for. They are not in business for their health, and so long as the patrons of the theater prefer to give up their money to see the salacious emanations of Parisian sewers, so long there will be taunts hurled at the stage in general.

Perhaps it will surprise some people to learn that Browning's dramas are neither obscure nor unintelligible, and that they have been acted with success? "Strafford," which was written when the poet was only 24, was produced at the Covent Garden theater on May 1, 1837. Macready was the Strafford, and no less an actress than Miss Helen Faucit was the Lady Carlisle. It was an immediate success and those who saw the play were enthusiastic about it. "A Blot in the 'Scutcheon" was produced upon the same stage on February 11, 1843. Phelps was Lord Tresham, Miss Faucit was Mildred Tresham and Mrs. Stirling, Guendolen. It was a great hit, and Browning had the satisfaction of hearing a brilliant and crowded house insist on the appearance of the author. It was revived later by Phelps during his management of Sadler's Wells. Miss Faucit produced "Colombe's Birthday" in 1852. And it also was a success. These were strictly professional performances. As for the possibilities of "Pippa Passes," "King Victor and King Charles," "Luria" and "A Soul's Tragedy," one thing is sure: To apply to them the ignorant criticism for which the ridiculous Browning societies are mainly responsible, that the work of "the master" is a deep riddle, would be absurd. "Sordello" may be difficult. But in his plays Browning is never a maker of poetical tortures.

Just at present there is a doleful sound emanating from the ranks of the vaudevillians over the action that is being taken by the newly formed association of vaudeville managers. Salaries, it seems, are being slashed with an unsparing hand, and, as the members of the association practically control all the houses in the country, the performers are left the alternative of either abandoning the business or submitting to the reduction.

Prominent among those who have given voice to their complaints is Minnie Seligman, who avers that whereas last year she was able to command a weekly stipend of $700, she now finds herself compelled to accept half that sum, and that, even at the reduced price, managers are not breaking their necks in a frantic endeavor to get her to sign contracts. Henry Lee, a third-rate actor, who achieved some success while playing juvenile leads with McVicker's stock company in Chicago some years ago, seems to have made a hit in this form of amusement, and he declares with a solemnity that inclines one to believe he thinks he is speaking the truth, that last year managers were so anxious to obtain his services that they were glad to pay for them the snug sum of $500 per week, but that now they don't seem to be hankering for him even at two-fifths of that price. And there are others whose wails, though not so high-priced, are equally lugubrious and whose voices are equally full of scalding tears.

Looking at the matter from the standpoint of a cold-blooded critic, it seems as if the managers have the best of the argument. Miss Seligman is undeniably a clever artist, who might possibly command a salary of from $100 to $125 weekly as leading woman in a legitimate company. As for Henry Lee and his tale of $500 a week, nothing that Baron Munchausen ever dared to write can compare with it. There are a hundred actors working today for salaries that range from $50 to $75 per week who can give him cards and spades and win ten games out of ten, seven days in the week. If what these two disappointed ones, who have been singled out for mention from a vast multitude, solely because of their extraordinary talent for seeing things, tell us be true, then, indeed, the managers of the vaudeville houses of the United States have bought more gold bricks in the past years than any other class of men of whom history holds any record.

The following letter has been received by the dramatic editor of The Bee from Miss Julia Marlowe, who is resting at her summer home at Highmount, N. Y.:

HIGHMOUNT, Ulster County, N. Y., July 13.—To the Dramatic Editor of The Bee: My attention has been called to the following paragraph which has been going the rounds of the press: "Julia Marlowe is quoted as having said recently to one of her friends: 'I am going to make a change. I am under contract to present "When Knighthood Was in Flower," and I shall give this play next season. After that I am going to play your "Saphos," your "Zamas" and your "Becky Sharpes." Why? Simply because I am tired of the goody-goody dramas and I want to make a change. I want a different public. My public has been very generous and I hope that I have not been ungrateful, but I long to attract those who are not governed merely by beautiful sentiment, but who know life and do not hesitate to see it represented truthfully rather than ideally on the stage. That is the way I feel now and unless I change my mind I shall be governed by this feeling in making my future plans.' Some kind friend had better assist Miss Marlowe to change her plans, and quickly."

I am utterly at a loss to imagine the source from which this has emanated, as I would be the last person to give expression to such ideas as are here attributed to me.

I have no intention or desire to change the general policy of my productions, the pursuance of which has won me the support and, I hope, the respect, of the theater-goers of America. My intention is rather to present the higher forms of the classic and poetic drama, as far as the public will support me in such presentations, than to enter a field in which I have never sought recognition.

Furthermore, I am not tempted to such a change of policy by financial considerations, as I believe that I can safely say that my earnings have been greater on the whole than they would have been had I pursued a different policy. I believe, also, that I may find ample opportunity for the presentation of those things that are truest in life, as well as all that is most beautiful in art, in the plays with which my name has been associated, and I wish to assure those who are interested in my work that my future productions will be made with the best hope and highest purpose of the stage in view.

Sol Smith Russell has canceled his engagements for next season, not having recovered from the illness which compelled him to close his season prematurely last winter. Mr. Russell expected to return to the stage in the fall in a new play by Michael Norton, but his physician informed him that if he hopes to remain his health he must remain away from the stage for a year more, at the very least.

Accordingly, Mr. Russell will remain at his summer home at Martha's Vineyard, Mass., until late in the autumn, when he will go to southern California for the winter.

From the general representative of the Orpheum circuit comes the announcement that among those who will be seen at that house next season will be Della Fox, Cissy Loftus, Jessie Bartlett Davis, the Shaffers, Ezra Kendall, Camille d'Orville and Robert Hilliard.

Coming Events.

Lake Manawa has at last been permanently connected with Omaha by direct railway service. The old tracks are used from Omaha to Ninth avenue, Council Bluffs, where they connect with the Suburban company's tracks. The cars used on the Manawa run may be boarded at any corner of the Council Bluffs loop. Manawa cars will be distinguished by a banner on their front platforms. They will be run twenty minutes apart.

In anticipation of the completion of this connection many new features for the amusement and comfort of patrons have been made at Lake Manawa park. The Casino has been made more inviting by the addition of a marque porch, and a new depot has been built, the covered walk of which extends almost to the theater. The concerts by Lorenzo's band will be given each afternoon and evening at the new pagoda in the center of the park, rain or shine. Bathing, boating, fishing and field sports of all kinds can be enjoyed. The pavilion is one of the most enjoyable places on the grounds. The bill opening this afternoon will comprise the three Celestials, Roman ring manipulators; Sherman and Morrissey, the well known comedians; Ogden and Bordeaux; Edythe La Van; the marvelous Seymours, acrobats, and Carl Charles in an unique hand balancing act.

The cool weather of the week just closed was a great boon to the Redmond Stock company at Boyd's and the business done showed fully a one-third increase over the week before. This statement should not be taken to mean that this company did not enjoy a good patronage during the sultry weather, for it did. Last week two strong bills were presented, "The Pearl of Savoy" and "The Golden Giant Mine," and judging from the attendance the Boyd audiences are rather partial to plays that run to the melodramatic. For the ensuing week two strong plays have been selected. Tonight "The Cashier" will be given and for the last half of the week "My Friend from Kokomo" will be the offering. The first play is mildly melodramatic and is on the order of "The Defaulter" without the latter's thrills. "My Friend from Kokomo" is a comedy, the scenes of which are laid in Chicago. In both Mr. Redmond and Miss Whipple will essay the leading roles.

Beginning Monday night Mme. Dollie Rathbun-Chesley, the famous operatic soprano, who has won such flattering recognition by her brilliant work, will appear at each performance. For the first half of the week she will sing, by request, an Italian waltz song by Luigi Arditi entitled "L'Ardita" and a lullaby, "Sleep, My Baby," by Smith. For the second half she will give a sparkling number, also a waltz song, by George Schlieffarth, and "My Rosary," by Anderson.

Gossip of the Green Room.

May Irwin sailed from England on Saturday, homeward bound.

Ida Conquest will be John Drew's leading woman next season.

Anna Held will revive "Papa's Wife" at the Tremont theater, Boston.

Max Figman has signed to appear next season with Anna Held in "Papa's Wife."

H. C. Barnabee of "The Bostonians" sailed for Europe last Saturday to visit the Paris exposition.

"In Old Kentucky" will begin its eighth year on the road in St. Paul in September with Elsa Ryan as the heroine.

Seymour Hicks, who is now in Scotland, writes that he will have his new melodrama ready for Jacob Litt in December.

Joseph Haworth, it is said, will star next season in a new play, "The Master Mind," under the management of Alfred E. Aarons.

Yvonne de Treville will sail next month for Europe, accompanied by her mother and sister. Miss de Treville has been resting at Newport.

Joseph Kilgore, starred by Jacob Litt in "Sporting Life," has been engaged for Blanche Walsh's support in Eugene W. Presbrey's new play.

"Way Down East," a rural dramatic gold mine, which becomes more profitable the longer it is worked, begins a Chicago run at McVicker's in August.

Ione Chamberlin has gone to Paris to have a look at the exposition. She will return in August to resume her part of the blind girl in "Dangerous Women."

Molly Elliott Seawell's dramatization of her prize story, "The Sprightly Romance of Marsac," has been accepted. It will be presented during the coming season.

Roland Reed will present Sydney Rosenfeld's play, "A Modern Crusoe," when he opens the season of the Boston Museum. Isidore Rush will again be his leading woman.

A great white camel, purchased in Europe for "Ben Hur," arrived on the Hamburg steamer last Saturday. In the play it will be ridden by Balthasar, one of the Wise Men of the east.

Dorothy Love, the young society woman of St. Louis, who will make her debut as an actress this fall, has been engaged to support the Agoust family in John J. McNally's new farce.

Maclyn Arbuckle's stellar debut next season in "A Gentleman from Texas," will provide a spectacular sensation, it is promised, in a way of a scene introducing a stampede of cattle.

The new opera, "Foxy Quiller," will be first presented in New Haven October 15. It will also be sung in Washington and Baltimore before it goes to New York for a run at a Broadway theater.

"Shenandoah's" trip to the Pacific coast last year was so profitable that it will again visit that section with a big cast, the Rough Riders, horses, etc., which have aided so much in giving it real life.

Beatrice Moreland, after "doing" the lakes in Norway and Sweden and the Paris exposition, has gone to Oberammergau, to see the Passion play. She will sail for New York about the last week of August.

The revival of Annie Pixley's play, "Miss," will be elaborate. The production will be much better than the original one and the cast, which includes Nellie McHenry and Frank Lowe, will be as strong.

All the arrangements for Ada Rehan's tour next season have been completed. She will return to America the latter part of September and a new play by a prominent author will be placed in rehearsal immediately on her arrival.

Grace George, who has been making a comprehensive study of the art treasures and dramatic novelties of Vienna, Berlin, Paris and London, during the past three months, is homeward bound on the Majestic, and will appear at the Manhattan theater, New York, next season in "Her Majesty."

Eleanora Duse has signed the contracts for her appearance at the new Republic theater, New York City, in March. Her repertoire will include "La Locandiera," "Cavalleria Rusticana," "The Second Mrs. Tanqueray," "Magda," and "The Princess Georges," and probably "Camille" and "Giaconda."

The dramatization of F. Hopkinson Smith's pretty New England story "Caleb West," will be produced in New York in September. Miss May Buckley, the charming young actress who made such a hit in "The First Born," will play Betty; Ysobel Haskins, who has been with the Goodwins for two seasons, will play Mrs. Leroy, and Emily Wakeman and Mrs. McKee Rankin will play strong character parts.

Tim Murphy will appear next season as a star under management of Fred G. Berger, in Martha Morton's comedy, "A Bachelor's Romance," in which Sol Smith Russell used to play. The supporting cast will include Louise Thorndyke Boucicault, Fanny Addison Pitt, Ethel Strickland, Boyd Putnam, Percy Brooks, J. Lester Wallack, Fred A. Thompson, John Armstrong, Charles Lemann, and, possibly, Perez Haswell.

Manager O. D. Woodward has engaged the following people for his Kansas City Stock company for next season: Florence Stone, Gertrude Berkeley, Emma Dunn, Inez Macauley, Winona Bridges, Hattie Leggett, Lester Lonergan, George Farren, Harry Beresford, Hal Davis, Percy Winter, James F. Fulton, Henry Summer, Harry C. Long, C. Y. O. Pugh and George Murdock. The season will open at Boyd's theater, Omaha, on August 18, with "The Princess and the Butterfly."

Blanche Walsh will sail for America August 20, and immediately on her arrival in New York will begin rehearsals of the new, and yet unnamed, play written for her by Eugene W. Presbrey. This piece is a romantic drama, the story dealing in part with the persecution of the Huguenots in France during the years from 1750 to 1760.

Frank McKee has received a letter from Mary Mannering, written July 2, in the wilderness, eighty miles from Glenwood, Colo. She and her husband, James K. Hackett, after spending three weeks in the woods of Quebec, went to the mountains of Colorado. She said they were encamped 8,500 feet above sea level and proposed to remain three weeks longer, going into the mountains 200 miles further. They are living in tents. Their outfit consists of nineteen horses and pack mules, six hounds and four guides.

MUSIC.

Some day I intend to lay in a stock of melodious words, honeyed phrases and euphemistic adjectives, and with the most humble bow lay them at the feet of Omaha people. They want to be told what is not the exact truth in regard to concert, church and chamber work, so that, forsooth, music may be encouraged and art fostered. Tweedle-dum! likewise Tweedle-dee!

Thank heaven these people are really in the minority, but one sometimes forgets that, because they talk so loudly and so long that one thinks the entire population of Omaha is up and doing.

One woman of sense, experience and ability, and who is not a professional musician, said a little while ago, "It is to you critics we must look for the best of music. It is to you we look for the preservation of the good and the demolition of the bad." The statement was a sincere one and it was as true as gospel. The critic who handles a newspaper musical column has a tremendous influence. He talks to thousands upon thousands from one month to another, and woe be to him if his trumpet has an uncertain sound or if he, in his rash judgment, destroys "one of these little ones" or if he fails to use the fan and winnow. A critic is usually very gratefully spoken of and he is a much loved individual. People like him, when they want advance or other notices, and when he says nice things he is fair, honest and true.

But, as a rule people will say, let critics be fair. And by that they mean "don't trouble us; let us alone; you'll discourage us; give us peace; we will be all right." Is that fair? Is it fair to the man or the woman who is working hard and doing better? No! I fear that we all forget one everlasting principle, and I wish that all friends of good music would lay it to heart and remember it when about to descend upon a critic with the "lack of encouragement" weapon. That truth is simply that true artists cannot be killed by discouragement. It is their daily food. They live on it; they thrive on it, so if you are afraid that a criticism is going to hurt your friend and discourage him or her from singing or playing, let it be so. It is for the best. The temperament is not there. What a wonderful thing is the artistic temperament. It is beyond description. It cannot be stifled. It must and will come out. Smother it and it will only arise again; crush it and it will rebound; kill it, you cannot.

Let us be fair. Let us be just. But justice means equality toward both plaintiff and defendant. If Smith sings well and Jones indifferently, there should be a grading of praise. It should not be administered alike.

There are in Omaha many well known lay critics, men and women who have a nice discrimination, who have studied, who talk to a professional as though he might, after all, know something. You will see them at the concert. They paid to be admitted. They tell you they enjoyed it. They comment kindly on the imperfections, they praise the admirable features, they hail with delight a new surprise. Ladies and gentlemen, you know whom I mean; you yourselves are entitled to praise and thankfulness for your great interest in matters musical. A score of you are in my mind at the present writing, and I would mention names were it not for the fear that I might forget one. We people who dabble in the divine art appreciate you lay critics. May your tribe increase.

And then there is the class of critics who criticise the critics. They are a funny lot. They are numerous. Their creed is "I believe in letting well enough alone. I believe in the gospel of self-satisfaction. I believe in scattering sunshine, instead of showers." These statements have been made to me. Alas, misguided friends, what would the corn crop of this glorious commonwealth be, if it were not for the showers? What a growth we would have if the sun shone all the time. Let well enough alone and we would have no electric lights, no telephones, no bicycles, no daily newspapers, no grand organs, no fine violinists, no great pianos. We cannot afford to let well enough alone. I have been often urged not to "kick" so much. That is the usual expression. Many friends say that I object too much. They remind me that I am not infallible. (I single myself for an example, but this happens to every critic.) A gentleman met me on the street the other day and greeted me with the affectionate salutation, "You think you have the divine right to criticise. You weary me with your criticisms. I do not like them." I gently reminded him that he was at that moment doing what he objected to so strongly—he was criticising me for criticising some one else. Yes, these critics who criticise critics are for the most part conceited, egotistical, unreasonable and illogical. They are the direct descendants of those original critics who criticised Noah because he was "A just man and an upright" and was not afraid to tell the people what was right and what was wrong. Even in that early day these critics stood around and said "we know what we are doing. We believe in encouraging everything to go as it is. There are others beside you, Brother Noah. You have not the only idea in your mind." But the old gentleman looked wise, and when the rain came he had the only ark on the ocean.

Another unfortunate feature of this class of critics is that they absolutely refuse to see anything that is of a complimentary nature about a person. They scan every line to find poison, and then they read between the lines. They will pick out a criticism even if it is embedded in roses and fragrant with sympathetic encouragement. They will never see where a pianist gave a new interpretation, where an organist introduced a new composition, where a violinist has made a success, where an original manuscript was mentioned. Those things are never seen. These people will still "kick" and grumble. But it would be a great thing if every one who criticises critics would carefully read the entire article and not single out one phrase. Let the critics, brethren, be criticised fairly.

I have heard recently that some people had stated that their organizations would not work in connection with the band proposition until they found out whether Mr. Bellstedt would play music of a class and character suitable to their pretentious musical taste. Such arrant hypocrisy in musical affairs is disgusting. No one who loves good music prefers a band to an orchestra, for obvious reasons, but the vast majority of people prefer a first-class band, and in fact the concert band of today is not many stages removed from the full orchestra, compared with bands of other days. Let us have a good band and we will soon need an orchestra, perhaps. But the idea of any Omaha musical people demanding to know what music they will get from such an organization as Bellstedt's is, to say the least, amusing. They will get what they want. And so will everybody.

All of which leads one to ask the question, "What is popular music and what makes music popular?" on which subject I hope to write in next week's issue.

Sigmund Landsberg has produced another fine song, or rather a dramatic arioso or scena for solo voice. It is entitled "Ash Wednesday." From a first reading the work strikes me with tremendous force. It is daringly original and yet it does not depart from the traditions. It is melodious, has some good counter-figures and is continuous in its style. It is a pleasure to look over a work like this from the pen of an Omaha man and my congratulations are hereby extended toward him, with the promise of a careful review of words and music in another issue. The importance of the development of this field of work locally cannot be exaggerated.

Which one of Roy Smith's friends does not know his "Polka"? How often have we seized him and made him play that polka over and over and how many times it has delighted his auditors and we have said, "Why don't you publish it"? It has at last been published and it makes a neat production. Pianists will find it interesting work; it is not a simple dance by any means. It is in style, purely classic.

Mr. W. W. Ricker has been suddenly summoned to do several days' work on an organ in Jefferson, Ia. So much for the stirring up of a matter in the musical column of The Omaha Bee. Mr. Ricker is immensely pleased with the prospects here.

There are rumors that Walter Young, the well known organist, will return to Omaha to live, having sufficient inducements on this side of the river to make it advisable for him to abandon his church work in Council Bluffs, in which he has been so successful. We have Mr. Sims living here now and we want Mr. Young. We cannot have too many musicians of their stamp in Omaha. We welcome these gentlemen from across the dark river and are glad that they have seen the light of Omaha's musical world from afar. THOMAS J. KELLY.

Ante Room Echoes.

The local lodges of the Woodmen of the World have been unusually active this week, the presence of several members of the board of managers in the city and their visits to the local camps bringing out a good attendance for the time of year. Among the visitors was F. A. Falkenburg of Denver, the originator of the order. Nine years ago Mr. Falkenburg organized the first camp of the Woodmen of the World and since that time has seen it grow into an organization of nearly 200,000 members. He addressed the local camps during the last week and created considerable interest in the work.

The presence of the supreme regent of the Royal Arcanum awoke the members of that order this week and in his honor a joint meeting of the lodges of the three cities was held Friday night at Council Bluffs. The local lodge did itself proud in the entertainment of the visitors. Saturday the annual picnic of the order was held at Manawa. There was a good attendance from Omaha, South Omaha and Council Bluffs and the contests were spirited and interesting.

Woodmen of the World.

Charles H. Dietrich, republican candidate for governor, was initiated into the order at Hastings last week.

Seymour lodge has begun to push the organization of the Woodman's Circle, a woman's auxiliary to the order.

The board of sovereign managers and the finance committee will close their work this week.

Over $2,000 will be contributed in prizes at the Kansas logrolling, which will be held at Wichita September 5.

The biennial session of the Pacific jurisdition will convene at Salt Lake August 5.

Knights of Pythias.

The Pythians of southwestern Iowa will hold a picnic at Manawa Wednesday, July 25, and have extended an invitation to the Omaha lodges to join them. The officers of the Iowa grand lodge will be present.

Triune lodge, No. 56, will decide at its next meeting as to its picnic or entertainment. A full attendance is requested.

Lodges in Paragraphs.

Omaha lodge, Star of Jupiter, will give an entertainment at Labor Temple August 3.

North Omaha lodge No. 159, Ancient Order of United Workmen, held a smoker Monday night after initiating eighty-five candidates.

The joint picnic committee from all of the Omaha and South Omaha Fraternal Union of America lodges have fixed the date of the picnic at Herman on August 11.

Mecca court, Tribe of Ben Hur, is making arrangements for a picnic at Manawa. Monday evening a number of the members of this court were the guests of Mr. and Mrs. C. E. Allen, Forty-first and Charles streets.

On Thursday night, at the regular review of Gate City camp, Knights of the Maccabees, state deputy commander, H. H. Hubbard, installed the following officers: Richard Hewitt, commander; Fred Burkman, lieutenant commander; William Hines, sergeant; J. P. Hansen, chaplain; George Ostrom, record keeper; H. C. Hartry, finance keeper; W. F. McKenny, master-of-arms; W. J. Morgan, sentinel; James L. Vesy, picket.

A gentleman recently cured of dyspepsia gave the following appropriate rendering of Burns' famous blessing: "Some have meat and cannot eat, and some have none that want it; but we have meat and we can eat,—Kodol Dyspepsia Cure be thanked." This preparation will digest what you eat. It instantly relieves and radically cures indigestion and all stomach disorders.

IN THE WHEELING WORLD.

Everything points to a most auspicious opening of Omaha's new eight-lap board bicycle track this afternoon. A program of eight events has been arranged, and, while the meet is almost wholly a blue ribbon one, some excellent contests and speed trials are assured by the fact that a number of veteran racing men, both amateur and professional, of local fame as well as all of the promising young riders of the city are to compete.

What promises to be an event of unusual interest is the exhibition motor cycle ride of Barney Oldfield and E. C. Hausman, who will endeavor to establish a western record of one minute and thirty seconds for a mile. Messrs. Oldfield and Hausman arrived in the city Friday last, coming direct from Milwaukee, where they figured prominently in the races held in connection with the national meet of the League of American Wheelmen recently held in that city. After looking over the new track and riding several miles they pronounced it is fast as any they had ever ridden on and expressed confidence in their ability to ride a mile in a minute and a half or better. The new track, which has been named the Midway Cycle track, on account of its being located on the late site of the late exposition Midway, will be under the management of Mr. J. A. Benson, who has figured prominently in Nebraska bicycle racing circles, both as a racing man and track official, for the past ten years. In speaking of his plans for the season Mr. Benson said:

"The people of Omaha will have an opportunity to see bicycle races each week from now on until the middle of October. These races will not be of the 'fake' order, but will be contests of speed won and lost on their merits, and for this reason alone the devotees of the sport can rely upon plenty of genuine excitement. The men who represent the financial interests of the new track are all prominent bicycle dealers; in fact, I may say every dealer of prominence in the city has stock in the new company and that they will permit nothing but honest sport goes without saying.

"We shall have short races and record trials every Sunday afternoon and during the week we will have middle and long distance races and possibly a six-day race or two before the close of the season. This is all, of course, providing the people patronize the races liberally enough to warrant the management spending sufficiently large sums of money to get the fast riders here. We shall keep Messrs. Oldfield and Hausman here with their motor-pacing machine for the balance of the season and this alone should prove a big attraction, as the people of the west have not as yet had an opportunity of seeing miles covered on bicycles in the remarkable time possible behind these machines. Nearly all of the old-time racing men of local prominence are entering the game again and I confidently look for a return of enthusiasm like that of 1895 and 1896."

The track was completed on Thursday of last week and the local racing men have been training daily upon it since that time. All pronounce it safe, as well as remarkably fast. It is true that there have been several bad accidents already, but this is due more perhaps to the carelessness of inexperienced riders than to any fault in the construction of the track. Several miles have been ridden as fast as two minutes and five seconds by amateurs and halves have been turned in fifty-seven, while quarters have been ridden in twenty-six and twenty-seven seconds.

The following is a complete program of today's events, which will begin promptly at 2:30 p. m.:

One-fourth Mile Amateur Open—Entries: F. W. Sheeler, R. G. Bennett, L. Sawyer, C. D. Green, D. W. Shultz, August Bergbahn, J. E. Bogue, Ferd Parrott, Andy Cochrane.

One-fourth mile professional exhibition by H. C. Gadke.

One-half Mile Amateur Open—Entries: F. W. Sheeler, R. G. Bennett, L. Sawyer, C. D. Green, D. W. Shultz, August Bergbahn, J. E. Bogue, Ferd Parrott, Andy Cochrane.

One-fourth mile professional exhibition by George Melerstein.

One-mile Amateur Handicap—Entries same as other amateur events.

Two-mile Dealers' Handicap—Entries: George Melerstein, J. A. Benson and Louis Fleischer.

One-mile motor cycle race to establish western motor cycle record, by Barney Oldfield of Toledo, O., and E. C. Hausman of New Haven, Conn.

The greatest frost in its history was encountered by the League of American Wheelmen at the recent Milwaukee meet. Instead of the thousands looked for, only about 700 came from outside points. The showing was discouraging, especially as great efforts were made to arouse the old spirit. Managers boomed the meet systematically and were given considerable space in the press. But their efforts failed to drawn the crowd. Various causes are assigned for the disastrous slump. Some place the responsibility on the railroads in refusing liberal rates; others say the pastime is too common to draw people from a distance. Conway W. Sams, president of the league, puts it this way: "The crowd has not been as large as at other meets, but this is due in a measure to the failure of the wheelmen around the west to turn out and attend. Of course the great center for wheelmen is in the east and it is only natural that the large crowds should turn out there, but we cannot hold all the meetings in the east. I think, though, that western wheelmen will take more interest in the good-roads movement hereafter.

"At present the League of American Wheelmen has a membership of over 30,000, the smallest in some time, but this does not signify that the league is dying. We are very much alive and will devote more time than ever to the advancement of good roads.

"We have given up the entire control of racing and turned it over to the National Cycling association and now there is no reason why the wheelmen should not get together and accomplish more in the way of better roads, etc.

"The plan to have the general assembly meeting combined with that of the regular League of American Wheelmen meet has been talked about, but nothing will be done in the matter until the meeting next spring in February. There has been an objection to combining the two, as it interferes with the business, there being too many entertainments when the two are combined, thus putting a stop to business. It may be accomplished yet, though, and the matter will be broached next February. Detroit is after the meeting of the assembly and stands a good chance of getting it."

After due deliberation the officers of the American Bicycle company, better known as the trust, came to the conclusion that it would not do to let the Paris exposition and the international races pass by without some representative wheelmen from this side of the pond striving for the rich prizes. Only the best were desired and the standing of Cooper in the racing world is best explained in the statement that he was one of the three speed merchants selected to represent the big cycle manufacturing concern abroad. "I and Stevie," as F. A. McFarland of San Jose, Cal., and O. L. Stevens of Ottumwa, Ia., are known in the racing world, are the other men on the American team, and the "big three," accompanied by a competent trainer, expect to sail July 25. Some important races will be decided August 12 and the big events come September 9, by which time they will be fully acclimated.

After the campaign in France the trio of American cracks have about made up their minds to go to Australia for the winter, as the racing game is generally good in that country. If they get favorable reports from the land of the kangaroo, that is where they will go from France, otherwise they will return to this country and Cooper will accompany his new racing allies to California, where they have raced the last two winters. McFarland is fair in the sprints and a champion at the middle distance game, behind pacing machines, while Cooper and Stevens have no superiors in the sprints. They will work together in races on the other side and feel confident that the trip will be a profitable one, while they hope to bring home some of the international championships, as well as a bunch of the money.

A prominent cycling critic says: "To the man who knows, there is no such thing as a pure amateur. Bicycle riders, whether riding as amateurs or professionals, are in the field for the stuff. They ride good races, whether it be in the legalized money chasing class or in the amateur ranks. But many are professionals posing as amateurs. It has certainly been the case since the early '90s and Sterling Elliott's definition of the amateur as 'the lad about to start in his novice race' is exactly correct. Let him win his novice race and he becomes spoiled by contact. Place a rose-cheeked apple in a barrel where there are many apples with the blight of rot on them and the rosy one will soon be unfit to eat. The youth entering his novice race knows naught of rascality, but when in the regular course of affairs he sees amateurs, or those whom he had supposed were amateurs, taking money from the promoters in lieu of prizes and his undoing is quickly accomplished. He soon learns the ropes and thereafter he reaches for the stuff every time, giving a large percentage of the program value of the prize to get the money. It is doubtless a fact that nearly every amateur in the land is a professional at heart. The trick is to catch these frauds. When asked the questions preparatory to a race the riders fabricate just the same and swear to lies. When asked again and again why they did not go after the money in the proper way they said that it came easier in the amateur ranks. The amateur class is but today the kindergarten for the professional class. To clear it out would be almost an impossibility, and yet it is possible not only to catch the subsidized amateur, but also the subsidizing promoter, and by severely punishing both, clear the amateur field and increase the list of professional riders."

With the absence of the maker from the field the speculator has gained a foothold and several of the riders have of late been signed upon a proposition which carries with it the payment to others of more than half of their earnings, in return for which they receive all of their expenses, with a trainer and their pace. The proposition is not a bad one on either side, and some young fellows with money are providing for themselves a means of earning something on a safe investment. Nowadays it is necessary that the rider have backing, for money talks every time, and the man with the money to plank down is somehow surer of a proposition in the cycling field. The rider is also sure of making his way, as he takes no risk himself, and has his enjoyment out of the game without the attendant worry regarding the funds.

One reason why it is difficult to make plugs airtight in single-tube tires is that not enough time is allowed for the cement to dry. Tie a string to the plug, cover it thoroughly with cement, force it clear down into the tire, coat the tire wall all around the hole thoroughly with the rubber solution and after twenty or thirty minutes pull the plug up into place. Then inflate carefully and test to see if it is tight. It generally pays to wash the inside of a tire with a solution made of ordinary rubber solution thinned out with gasoline. After this has dried small leaks and so-called porous places will be found to have been mended.

For long-distance riding a chain should be thoroughly washed with gasoline, and then immersed in a hot mixture of equal parts of vaseline and parafine. After cooling, wipe off the surplus oil from the outside. This treatment fills the spaces around the joints and rivets with a lubricant which becomes hard and keeps out the dirt. A chain so treated should run 200 miles before requiring attention.

Although cycles have not been used for the transport of men at the front, in South Africa they have been much employed for dispatch carrying. One rider has written home saying that since the end of November he has covered 6,780 miles by his cyclometer on this duty over bad roads. This gave him an average of about forty miles a day.

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Bill at Theatre for this week commencing this afternoon:

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