Deemer of the lown supreme court has hospital in Chicago. He is delirious and the temerity to criticize. No longer will tained by the physicians in charge. the writer of bright things about bad actors be called upon to lurk in timorous seclusion until the show gets out of town. He may boldly state his views and openly show himself in the market place and the busy thoroughfares on the day the paper comes out. For the court has decided that criticlam is legitimate and that if actors or actresses are bad enough to warrant, the critic may call them names if he likes. The immortal Cherry sisters, whose like the stage never saw and perhaps will never see again, gave a performance at Odebolt, Ia., and the local paper very frankly stated its opinion of them. One of the Des Moines papers copied the comment of its Odebolt contemporary, and was promptly sued for libel. In the trial court one of the gay and gifted Cherries displayed her charms and accomplishments for the edification of the judge and jury, and a decision was immediately rendered that the papers were right. On being reviewed by the supreme court the decision was found good.

Not so much in the exposition of the doctrine of privilege does the essence of this decision of Judge Deemer I'e as in the enunciation of a new gospel of freedom for dramatic critics. It has cut away much that has tended to hamper them and gives them liberty to speak their minds untrammeled

The New York Dramatic Mirror is not much impressed with the effort of Nat Goodwin and Maxine Elliott to interpret Shakespearean roles. The Mirror was not the only paper to find fault with Mr. Goodwin and Miss Elliott's first performance of "The Merchant of Venice" in New York City a week ago, but its comment seems to voice the critical centiment of the press of date and the detail of the productions cared the great metropolis, so it is given in part for in a most painstaking manner. Miss

herewith:

The event of last week was the production of "The Merchant of Venice" by N. C. Goodwin and Maxine Elliott at the Knickerbocker theater, on Friday evening. The performance, long heralded and much discussed in advance, drew together a large audience. There was an attractive element of the extraordinary in the idea of Nat Goodwin, justly popular as a comedian, venturing into the classic drama. The public displayed generous interest in the enterprise and stood ready to sing the actor's praises loudly should he succeed, or lend sympathy should he fall. The company had had the experience of several performances of the play in other cities. The enterprise, therefore, had passed through the experimental stage, as far as the players were concerned, and sought only the verclict of New York. It was a most important hight in the career of Mr. Goodwin and Miss Elliott, and a very interesting one to those in front.

Miss Elliott, and a very interesting one to those in front.

The production was vested with all the outward glitter and show that the stage of the day may supply. The program bristled with the names of popular actors and actresses. The scenery and costumes were of the most expensive sort. The production was a fine spectacular display and it hore evidence of sincerity of purpose on the part of the leading players. If the will might be taken for the deed, in the theater, little else than praise might follow this production of "The Merchant of Venice." But admirable as were the intentions disclosed, the actual results were altogether disappointing.

initide else than praise might follow this production of "The Merchant of Venice". But admirable as were the intentions discontinuous disconti

In a letter to a young man about to go upon the stage Edwin Booth said: me hope that you will be guided by the simple 'don't do it' from one whose ex-perience of theatrical drudgery dates from early boyhood. To be a mere 'bootjack' the riffraff of bummers that make up the rank and file of the 'corps dramatique' is a dog's fate, and a mangy yellow dog at that. Don't do it-in capitals and the largest type. Love it, if you will, at a distance across the flery boundary of footlights no nearer and it may always be a source of enjoyment for you. But as a disappointed, 'crushed tragedian' you would curse it as the cause of your unhappiness. The theater is overfull of disappointed heroes whose lives in almost any pursuit would have achieved some show of satisfaction, which the subordinate actor never knows." Later, when the boy proposed attending a school of acting, Booch "Adventurers and speculators at the best visionaries, they can accomplis nothing for the 'art of acting.' Rubbish! The 'art' cannot be taught-it must be born in the spirit and bred by actual experience in the workshop. A few technicalities may be taught by any third-rate actor of long experience, but beyond that no teacher can

Billy Rice, the famous old-time minstrel,

"A Daniel come to judgment." Judge is lying at the point of death in the County thrown the aegis of the law between the almost blind from the ravages of erysipelas dramatic critic and those whom he has had and no hopes for his recovery are enter-

> Mr. Rice's career of thirty years on the stage made his name familiar to every American theater-goer. He made his debut at the Varieties theater, New York, in 1865 and in a very short time attained popularity as an "end man." He was associated with all of the important minstrel organizations in this country, made two visits to Europe and was interested with Leonard Grover in the Adelphi theater of Chicago. During his active years Mr. Rice accumulated a considerable fortune, which he invested in a summer garden in Denver. Scon after it was opened the resort was destroyed by fire and the old minstrel was left almost penniless. He went to Chicago finally and there made his last appearance in a vaudeville theater. When illness and poverty fell upon him his friends came to the rescue and gave benefits for him at the Grand opera house of Chicago and in Cincinnati. He is being provided for now by two or three of his old associates who are in Chicago.

> > Coming Events.

The opening of the Ferris Stock company at Boyd's theater last Sunday night was certainly an auspicious one and the large houses since then place the scal of success upon the enterprise. The performances given by this company compare favorably with the best stock companies in America. The regular patrons of Boyd's theater have many times paid \$1.50 for productions that did not equal with this company's performance of "Friends" and "Carmen," and many of them have been in evidence during the last week. The plays are of the best the wardrobe and costumes strictly up to Hayward has made a pronounced hit. Mr. Ferris is excellent in her support, an actor of sterling qualities and ability. Miss Fannie Granger, the soubrette, merits praise for her work so far and Miss DeLorme's work in two small character parts deserves more than mention. The other members of the company are all good. "Carmen" will be seen for the last time at the matinee today and "My Jim," a pastoral comedy drama which has been the feature of Mr. Ferris' road companies, will be produced The attraction this afternoon and evening

at the Trocadero will be Rosenthal's amateurs and benefit. Amongst the many who have signified their willingness to appear are W. E. Cornwell, the "Ezra Kendall" of the vaudeville stage; Tenniss Robbins, "The Girl from Southern Tennessee;" T. V. Mc-Cormick, in songs and dances; the Western Comedy Four, a quartet of sweet singers; Prof. J. A. Willis, the Black Hermann, in feats of magic; Lulu McDonald, songs. An amateur program would not be complete without Butts and Spencer; Lew Rose, Tyrolean warbler and comedian; Arthur

management of Lew Rose. The management assures the public that everything will be conducted in a first-class manner, so as to ensure pleasure. The garden has been beautified in many respects. The outer and inner walls have been repaired. The fountain in the center has been banked with flowers, a new stage has been added while a profusion of electric lights will shed splendor to turn night into day. Band concerts will precede the vaudeville portion of the program every evening at 8

and Sceverns, comedy sketch artists. The price of admission will be 10 cents. Plays and Players. Corinne is in England. Sembrich is singing in Berlin.

Modjeska sailed for Europe last week. Louise Baudet is now a vaudeville mono

o'clock. The specialty artists engaged for

the opening week are: The Hawthorne sis-

ters in songs and dances, Baker and May

in a merry sketch, Ollie, the sweet singer

Walter Trask, eccentric dancer, and Rose

Nellie McHenry will again appear as the Lewis Morrison will return to the boards

A theater managed by and catering to negroes, with a negro stock company, is talked of in Chicago.

Rose Coghlan is shortly to play a four weeks' engagement at Elitch's Garden is Denver with the Bellows stock company. Manager Burgees of Boyd's theater re

Here is a bottle which is familiar in thousands of homes. For half a century it has had a permanent place as a family medicine. Time has not dimmed its reputation, or popularity. It has advanced in spite of many imitations.

Hostetter's Stomach Bitters is the standard remedy for

Dyspensia, Billiousness, Constination, Nervous ness, Sleeplessness and Kidney Disorders.

It is America's famous family medicine. Sold by Druggists and Dealers generally, with a Private Revenue Stamp gver the neck of the bottle.

turned last Wednesday from West Baden. Ind., where he spent a week for his health. Alice Nielsen, the comic opera star, has preclation on the partiagned a contract with the Frohmans, under whose management she will appear next less for next season.

Maude Adams sailed on Wednesday for a brief vacation abroad. She will confer with J. M. Barrie regarding her new play when she reaches London.

Frank Pixley's new comic opera, "King Dodo," was given its initial production in Chicago last week. The critics pronounced it a great success. a great success.

J. Rush Bronson, manager of the Or-pheum, together with Mrs. Bronson, left ast week for Los Angeles, Cal., to be gone luring the summer months.

during the summer months.

Audran is completing the score of a new opera, the libretist of which is Augustus Moore, a London journalist. The scene is laid in London at the present time.

Henrietta Crosman is to produce a new play next October. She is to revive at matinees several of her old successes, and is to have a Shakespearean production. "Billie" Byrne, assistant manager and treasurer of the Orpheum, is to be located at Krug's park during the summer. He will act as treasurer of the new resort.

John Scott, the cental assistant manager. John Scott, the genial assistant manager of the Boyd, left Thursday last for Creigh-ton, Neb., where he will spend the summer rusticating. His wife accompanied him Rose Coghlan is to star next season in a play written for her by Charles Coghlan just before he died. It is a romantic drama and has for its foundation an old French

Jake Rosenthal of the Trocadero will leave the first of the week for Buffalo.

N. Y., where he has an amusement concession on the Pan-American exposition exposures.

grounds.

Adelina Patti was the guest of honor at a reception given by Sara Bernhardt in Paris May 19. On the following day Mme. Patti delivered an address to the Paris International Society of Female Students.

Melbourne MacDowell is meeting with much success in his stock star tour in the late Fanny Davenport's Sardou plays. At present Mr. MacDowell is stock star of the Thanhouser company. Milwaukee. He has been engaged to appear in San Francisco in June. Denver in July, St. Louis in August and New Orleans in September. Thomas R. Hart is Mr. MacDowell's manager.

Musical

There is much said and written about the appreciation of music, and 'tis well. There is a class of people who insist that what they like should be the ruling idea, and that is not well. Some of us can enjoy what we cannot appreciate.

I cannot appreciate the study, skill and practice which the surgeon employs in performing an operation. But I can enjoy the results of the operation and be thankful. But, by the beards of all the Esculapians, should I be the one to direct the line of operation which surgeons should follow? The man is insane who would think so. I capnot appreciate the different phases of work which are united in bringing forth a clean, honest, reputable newspaper, but for my part I prefer it to the sensational yellow journal. Shall the legitimate, clean newspaper go out of business because many, many people want the yellow jour-Furthermore, will the yellow journal lover in time become an earnest advocate of artistic and legitimate and standard journalism?

I am led into this line of thought by

reason of two recent articles which have come to my notice, one of which concerns ragtime music, and the other a suggestion that people who like things of certain kind should be allowed to dictate the policy of the musical educators. I wish to state that all of this ragtime debate which is prevalent all over the country is the result two or three gross misunderstandings. And first, let me mention that the biggest mistake of all is this: The people who advocate ragtime music and coon songs declare most positively that those who are opposed to "yellow" music would banish from the country the "folk song." This is an outrageous misrepresentation. It is in hue and cry against the trashy song. It is for the preservation of the popular taste and not for its starvation that we plead. We are not afraid of the artist or professional musician having his taste depraved by such association. It is the people who are not music-educated that we are looking out for. Far be it from the real musical educator to wish to incuulcate an interest in good music by cramming Beethoven and Bach constantly and continuously into the minds of the great public.

lacy, which no less important a paper than the Philadelphia Inquirer gives torial utterance to. It says: "Those who like ragtime today will enjoy a Strauss waltz. In a while they will find pleasure in Haydn and Mozart, and in due course they will reach the stage when Brahms and Beethoven become fountains of delights." After much earnest and honest thought on the matter I have come to the conclusion that this is not true. The start is a false one. Now, if the education of our children begins with trashy songs, from a literary and musical standpoint, it be yery unlikely to rise above it. I am inclined to think that Mr. Pearse, who is an authority on educational matters, will bear me out in the idea that it would not be well to begin the education of his hundreds of young pupils in the public schools with selections from "Wild Willie, the Wyoming Terror." or musical thoughts suggested by 'I'm Livin' Easy." But, you object, the public does not want to be educated, it wants to be pleased and set a-tingle. reply (and I wish I could place this in "capitals"), then in the name of common honesty, don't state that the yellow music you advocate is the basis of an education.

And that brings us to the second fal-

In my opinion, ragtime has its place. I have said so often before. Don't let us make the mistake of considering "yellow" music and "simple" music as one and the There is where a grave mistake lies. "Annie Laurie" is good music, but it is also simple. So is "Ben Bolt" and "Home, Sweet Home," and the dear old folk songs, which we so seldom hear and which are persistently and maliciously confounded with the modern "coon" song. To reiterate, the danger is that the latter will oust the former. It is not classic music which will abolish the "folk song," it is the false-founded trash that will do it. We plead for the preservation of the real genuine song of the people.

It gives me much pleasure to see that Mr. Bellstedt will present on his popular rograms national and felk songs in addition to ragtime music, well arranged, and chosen from the best sources, for that there are good things written in this class, witness the quaint, characteristic and beautiful melody in the "Tiger Lily" song, which can be beautifully arranged for such a body of instrumentalists as Belistedt has. The Bellstedt concerts being for the people, for all of them, will have the occasional numbers in light vein. The Bee never criticized Mr. Bellstedt's judgment in his choice of programs and encores except when a program of one class of music was given last year, and the same criticism would have been extended to a whole program of waltzes. Personally and musically Mr. Belistedt has friends on The Bee who are with him and his band, and the musical department extends to him a hearty welcome. May his shadow never grow less!

A recent issue of the New York Evening Post says:

One of the most interesting experiments made here has just been brought to a close at Cooper Union hall. Franz X. Arens (who some years ago gave a series of orchestral concerts in Europe to acquaint Germans and others with the best American music) undertook, with an orchestra of forty, to give a series of five concerts at prices ranging from 50 cents to only 10 cents per ticket. He began with the earlier masters and gradually reached the modern romantic school. The performances improved steadily and so did the attendance. For the last two concerts nearly all the seats were sold, Post says:

while the quality and quantity of ap-piause indicated real intelligence and ap-prectation on the part of the listeners. Mr Arens has already announced a second ser-

On Monday evening, June 3, the pupils of Dr. Baetens will give a recital at the First Congregational church. The students will be assisted by Miss Daisy Higgins, accompanist, and Mrs. G. W. Shields, elocu-

The pupils of Mrs. Merges gave a recital on Friday night last.

A musical program will be part of this evening's service at St. Mary's Avenue Congregational church. Solos by Miss Josephine Tenick, Mrs. Urquhart and Dr. Shepard. The choir will sing from the oratorio of "Elijah" the choruses "He Watching Over Israel" and "Be Not Afraid.

I am frequently written to about old violins, and when one talks to a violinist and hears him rave over a certain date or name one feels the advisability of knowing something about the famous makers. I am indebted to Dr. Baetens for the following interesting lines upon the subject of old

and new violins.

It is erroneous to assert that "old violins" are superior to new ones. "Old wine," it is said, "improves by age." Not so unless it is good at the start. The same with violins, Some, by the old Italian masters, if they have not been ill used by bungling repairers, are fine; others, those spoiled by the charistan, are almost worthless. It is the preservation of the instrument that makes it valuable and a joy forever.

There is no doubt that there is an immense amount of humbug in the whole violin business. Bogus old violins are offered every day by unscrupulous dealers as a bargain, as they say, for \$200 or \$400, which are vastly inferior to modern violins which can be bought for half the price, or less. It is out of the question to try to pick up a "bargain" in violins made by the great masters of a century or two ago. One will simply pick up a swindle. When in doubt as to choosing between a first-rate modern make and a possible, but not authentic old master's violin, it is an excellent, a wise rule to prefer the modern instrument.

If you find an old violin by one of the

lent, a wise rule to prefer the modern instrument.

If you find an old violin by one of the
old Italian makers of real merit and value
you may be sure that the price will be in
proportion. It is impossible for any expert
to tell the tone by simply hearing it. No
living violinist could distinguish merely
by the tone between a Stradivarius, an
Amati, a Stainer and a half dozen other
famous makes like the Guarnerius Gundagnini, Klotz or the great French makers,
Lupot and Vullifaume. The variations in
the instruments of individual makers are
very great to begin with. Besides that, it
frequently happens that a maker of little
note turns out, accidentally as it were, a
violin of really first-class quality. This consideration alone shows the danger run by
the uninitiated in trying to secure firstclass old violins.

Very few persons, whether they are musi-

class old violins.

Very few persons, whether they are musicians or not, can call themselves good judges of violin tone. It is like the art of tea-tasting, you must be born with it. Even the greatest violin makers have been humbugged by clever frauds, such a man as Vuilliaume, the famous Paris expert, having been shamelessly victimized. How is it possible to know whether any particular instrument was made in Italy, Germany, France, 200 years ago, or in Hoboken, N. J. within the lifetime of some ingenious fakir?

The violins made by August Germunder.

J. within the lifetime of some ingenious fakir?

The violins made by August Germunder of New York are perfect imitations of the Stradivarius model as far as shape, and curve and finish go. And their tone is excellent, too. Old labels can be so easily duplicated, scratches and worn places can be added to any extent. There is a secret process, producing that "old look" collectors so delight in. Altogether the man who picks a "Strad" or a "Stainer" today is very much like the man who "picks up" a Van Dyck painting. He pays the money and the people laugh. "The proof of the pudding lays in the eating of it," so said the old lady.

CH BAETENS.

Union Pacific council of the Royal Arcanum has gone on record as favoring the development of artistic music in the city of Omaha. It has set a splendid example and no words of mine would be too enthusiastic in praise of those gentlemen who, in councll assembled, agreed unanimously that as and sweethearts of the members, they would rive a fine musical evening, instead of a lance or a card party. There is a case for musicians to remember and be grateful for. A committee was appointed to secure artists and pay them for their services. No one was asked to donate anything. And the result? A magnificent audience of splendid people, interested and entertained for two nours on Tuesday night last by a program which reflects great credit on Mr. Simms and the other members of the committee

who prepared it. Those who assisted were Mrs. Neely, conralto; Miss Harpster and Mrs. Thomas J. Kelly, sopranos; Mr. Steckelberg, violinist Mr. Dan Wheeler, tenor; Mr. Manchester basso, and the Dudley Buck quartet of Council Bluffs, consisting of Messrs. Trey nor, Rigdon, Simms and Thickstun.

new two-manual pipe organ, built by M. P. Moller, Hagerstown, Md., for Grace Lutheran church, Twenty-sixth street, between Poppleton and Woolworth avenues, Rev. Luther M. Kuhns, pastor, will be dedicated at 11 a. m. today:

Processional-Jesus, King of Glory Handel's Largo

Handel's Largo

Anthem—The Bird Let Loose in Eastern

G. W. Marstor
 Handel's Largo
 Largo

 Anthem—The Bird Let Loose in Eastern
 Skies
 G. W. Marston

 Gloria Patri
 Herzog

 Kyrie
 Zahn

 Gloria in Excelsis
 Old Chant

 Hallelujah
 Schoeberlen

 Gloria Tibi
 Layriz

 Jaus Deo
 Layriz
 Gloria Tibi Layriz
Laus Deo Layriz
Hymn—While We Lowly Bow Before
Thee Gloria Patri Schaerlich
Sanctus S. S. Wesley
Hymn—God of Our Salvation, Hear Us.
At 8 p. m. addresses will be made by Hon.
W. S. Summers, United States district attorney, and Judge W. W. Keysor.
Hymn—Hall, My Ever Blessed Jesus...
Versicle and Gloria Layriz
Gloria Patri Neithardt
Magnificat Arnold
Hymn—Oh, Could I Speak the Matchless Worth Magnificat Hymn-Oh, Could less Worth Nune Dimittis Siona
Hymn-Praise the Lord, Ye Heavens
Adore Him

Miss Dalsy Higgins has written a very pretty cradle song, music and words, and it s another evidence of the young composer's

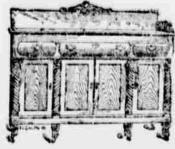
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Cut Price Furniture Sale

This week we offer unusual bargains in Austrian, Flemish, Dutch and Weathered Oak Furniture for the sitting room, dining room and library. Every piece is desirable and reliable and up-to-date in every respect. Below is a partial list.

The state of the s	
\$45.00 Extension Table for\$32.50	ì
\$95.00 Sideboard for\$59.75	H
\$9.00 Side Table\$5.50	
\$75.00 Sideboard\$44.00	
\$65.00 Buffet\$43.50	
\$50.00 China Case for	
\$7.50 Dining Chairs for\$4.25	
\$20.00 Club Table for\$13.75	
\$13.50 Arm Chair for\$8.50	
\$45.00 China Case for	
\$30.00 Pedestal for	
\$10.00 Side Table for\$6.75	
\$25.00 Library Table for\$16.75	
\$45.00 Parlor Desk for	
\$67.00 Sideboard for	
\$40.00 Extension Table for\$27.75	
\$6.00 Dining Chairs for\$4.00	
\$10.00 Desk Chair for\$6.75	
\$50.00 Library Desk for\$33.50	

\$90.00 Sideboard for\$63.00
\$55.00 China Case for\$35.50
\$17.00 Parlor Table for\$12.50
\$13.50 Dining Chairs for
\$50.00 Extension Table for\$34.00
\$20.00 Arm Chair for\$13.50
\$15.00 Pedestal for\$9.75
\$70.00 Buffet for\$14.00
\$15.00 Rocker for\$8.75
We carry a complete line
of Porch and Lawn Goods.
also carry a large
stock of Heywood Go-Carts,



Carriages and Rattan Fur-ONE FRICE TO ALL AND THAT THE LOWEST. SPECIAL VALUES THIS WEEK ARE ALL

THROUGH OUR STORK.

DEWEY & STONE FURNITURE CO. 1115-1117 FARNAM STREET

UNGER GETS OUT ON BAIL

Doctor, Charged in Deffenbach Conspiracy Case, is Given Temporary Liberty.

CHICAGO, June 1 .- Dr. A. M. Unger, on rial for alleged conspiracy to swindle various insurance companies which had written policies on the life of Marie Defenbach, now deceased, was admitted to bail today in the sum of \$15,000. Thus, he gains his liberty for the first time since his trial began.

attachment will be issued for Deputy Coroner W. J. Weckler, who conducted the inquest on Miss Defenbach' remains. Since the trial begun it has developed that Weckler held the inquest without the attendance of the six jurors required by law. Mrs. Alice Kelly, a witness for the state, was called today, but failed to appear. It is said she will later testify on behalf of the defense. By her it is the hope of the defense to prove that on account of jealousy over a man not yet mentioned in the trial, Miss Defenbach had threatened to kill herself with poison, saying she knew of a secret deadly poison she could take. Mrs. Kelly formerly was Miss Defenbach's landlady.

One of today's witnesses was Calvin Huntsman, uncle of Miss Defenbach. He said the young woman's story that she owned a farm was false. The state's aim in producing this evidence was to prove that Miss Defenbach had intended to defraud the insurance companies. Mrs. Ada Wells-Culpepper testified that Miss Defenbach had a lover of the name of Walters and that owing to quarrels with him the had threatened suicide.

German Fleet Sails. BERLIN, June 1.-The German fronclad division has sailed from Wu Sang for Singapore.

AMUSEMENTS.

Miaco's Trocadero— Telephone 2259. Rosenthal's Amateurs

and Benefit THE HIT OF THE SEASON.

Here they are: W. E. Cornwell, Tenniss Robbins, T. V. McCormick, Western Comedy 4, Prof. J. A. Willis, Lulu McDonald, Butts & Spencer, Lew Rose, Arthur Baker, Mitchell & Shoemaker, E. Marsden, The St. Clairs, Gracic Cleveland, Francesca, Mile. Floretta, Kennison Sisters, Frida & Zola, Harry McMullen, Gertie St. John, Walt Whitman, Baker & Edwards, Eddle Johnson and others. Rosenthal in an original stunt.

Popular prices, 25c and 50c, Tickets exan original stunt.
Popular prices, 25c and 50c. Tickets exchanged for reserved seats at box office.

BASE BALI Vinton Street Park.

Omaha vs. Des Moines JUNE 1, 2, 8. Games Called at 3:45 p. m.

KELLY

The Science and Art of Singing.

STUDIO-RESIDENCE:

THOMAS J. KELLY. DODOOOOOOOOOOOO

Bellstedt Band Concerts

Sunday Programmes

BUNDAY AFTERNOON, JUNE 2d. DOXOLOGY. Overture-"Imperial" 2. Nocturne-The Last Hope Gottschalk Concert - Paraphrase on Handel's "O Lord! Correct Me" Kappey Intermezzo-"Dorina Belle"-Humoresque-"Diogenes Searching for an Honest Man"Bellstedt "Fair-Scene" from "Der Evangeliman"Kienzel Second Hungarian Rhapsodie Liszt

20 Minutes Intermission Refreshments by the ladies of the Y. W. 6. Overture—"Mignon"Thoma Solo for CornetSelected Bellstedt. March-"Con Spirito"Bellstedt 10. Charivari of Popular Songs of the

"Nuptial Serenade"Klose Ballet Music-"Sicilian Vespers Verdi 20 Minutes Intermission.

Overture-TannhauserWagner

Voyewode Grossmann

Hungarian Dance-The Spirit of the

Refreshments by the ladies of the Y. W. 6. Overture-"Daughter of the Regiment"Donizetti Solo for CornetSelected Bellstedt. Largo Handel March-"Friendly Greeting ... Bellstedt

10. Exerpts from "Mefistofele"....Boito Day Chattaway Admission 25c, reserved 10c extra.

Lake Manawa

AMUSE MENTS

Opening of the Season of 1901

Today



Dalbey's Concert Band

40-Musicians-40

Round Trip, Omaha to Lake Manawa Including Admission to Park, 25c

> Tickets on sale at Moritz Meyer's, Balduff's, Fuller's drug store and Nebraska Messenger and Express Co. 1202 Douglas Street.

Base Ball, Boating, Bathing and Fishing. E. H. ODELL, Manager.

TODAY—A Hundred Attractions—TODAY

A Labrynth of Joy and Merriment.

Performances Afternoon and Evening. Change of Program by

CELEBRATED CONCERT BAND OF THIRTY PIECES Visit the beautiful gardens-ride on the Merry-Go-Round-See the Monkeys, Cock-

Change of Program W. W. COLE'S CREATEST OF ALL GREAT SHOWS ALLIED WITH MORRIS BROS' FAMOUS DOG AND PONY doos, Parrots, Shetland Pontes, Bor-

roughs and Poodles. THE HOME OF MIRTH AND REFINED EXTERTAINMENT. ADMISSION TO PARK, 10c. CHILDREN FREE EXCEPTING SUNDAYS AND HOLIDAYS. TAKE THE WALNUT HILL CAR TO THE GATE. TRANSFERS FURNISHED FROM

CAR FARE EACH WAY 5 CENTS.

BOYD'S Woodward & Burgens Trocadero Garden | Lew Rose, Manager Manager FERRIS STOCK COMPANY

Matinee today-CARMEN. Tonight-MY JIM. Commencing Thursday night-A SOL-DIER OF THE EMPIRE.

Prices, 10c, 15c, 20c and 25c.

14th and Harney Streets. Grand Opening Monday Eve., June & Omaha's Open Air Amustment Resort. Cream of vaudeville acts and band concerts every evening at 8 o'clock. Garden situated in the heart of the city. No carfare to pay. Admission, 10c. A cordial

invitation is extended to all.