"PURITY"

that word, so frequently misapplied, loses none of its force here.

BLATZ BEER

—MILWAUKEE—

IS ABSOLUTELY PURE.

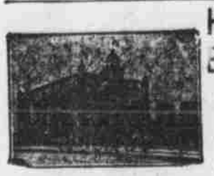
Choicest barley malt and the best hops to be had are used in the brewing. Booklet explaining why BLATZ beer is pure sent for the asking.

BLATZ MALT-VIVINE

(Non-Intoxicant) Tonic. Druggists or direct.

VAL. BLATZ BREWING CO., Milwaukee.
OMAHA BRANCH,
1418 Douglas St. Tel. 1061.

HOTELS.



HOTEL EMPIRE

Broadway and 63d St. N. Y. City.

Fireproof
Moderate Rates
Extensive Library
Modern
Exclusive
Accessible

Orchestral Concerts Every Evening.
All Cars Pass the Empire.
Send for descriptive Booklet.
W. JOHNSON QUINN, Proprietor.

THE MILLARD 13th and Douglas Sts. OMAHA, NEB

FIRST CLASS CUISINE.
LUNCHEON, FIFTY CENTS
12:30 TO 2 P. M.
SUNDAY 5:30 P. M. DINNER
is a special Millard feature.

J. E. MARKEL & SON, Props.
C. H. Peeples, Manager.
A. B. Davenport, Principal Clerk.

Thomas J. Kelly

VOICE

Studio—Davidge Blk.

AMUSEMENTS.

Campbell Bros. Great Consolidated Shows

Will Exhibit at

South Omaha Monday, May 26

TWO PERFORMANCES—Afternoon and Night. TWO RINGS, ELEVATED STAGE, MUSEUM and MENAGERIE.

MONSTER, MAJESTIC, SPECTACULAR FREE STREET PARADE,

Unapproachable in Wealth and Grandeur.

LARGER, GREATER, GRANDER THAN EVER BEFORE.

With an entirely new show—new, elegantly finished costumes and wardrobes throughout.

MENAGERIE, MUSEUM, EXHIBITION OF TRAINED ANIMALS.

The Last of His Kind.

THE ONLY BEHEMOTH OF HOLY WRIT

Known to exist. As large as an elephant.

TWO PERFORMANCES DAILY—Doors open at 1 and 7 p. m.

Announcement.

Mr. Chas. Stephens,

the well known Expert Piano Tuner, headquarters are at

Schmoller & Mueller,
1313 Farnam St. Tel. 1625.

All orders left there will receive prompt attention.

JOHN RICHIE of South Omaha, the champion 122-pound man of the world, and MIKE BARTLEY, the famous lightweight of Chicago, will give a TWENTY-ROUND GLOVE CONTEST at 122 pounds Friday evening, May 23, under the auspices of the Twin-City Athletic Club, at Blum's Hall, N street, one block from car line, South Omaha. Admission, $1.00 and $2.00. Three good preliminaries and battle royal. One of four rounds, one of six rounds and one of ten rounds. Doors open at 8 o'clock. Contest commences at 9. Main contest, 9:45.

BASE BALL

VINTON STREET PARK.

Denver vs. Omaha.

May 19, 20, 21, 22.

Game called at 3:45. Take South Omaha Cars—South.

Amusements

Since the first theater was built in Omaha there has not been a better theatrical season and very few as good in every way as the one of 1901-2, which was brought to a close Friday night of last week. The list of attractions included nearly all of the great stars of the American stage, as well as several prominent ones from abroad. There were very few nights during the entire season when there was not some attraction at the legitimate theater and not a night between the middle of September and the first of May when vaudeville entertainment was not to be had at the Orpheum.

The season opened at the Boyd on September 6, the opening attraction being "Florodora," the most successful musical comedy of the last few years. Naturally the theater was crowded to the limit of its seating capacity at each of the three performances of the piece. The closing attraction, "When Reuben Comes to Town," while not anticipated with any great amount of pleasure, proved almost as magnetic as the season's opening attraction, filling the theater at each of the two performances given of it. It proved a disappointment in every way, being the least meritorious of any of the musical attractions of the season.

Between the opening and closing dates such prominent players and plays as follows were presented by the management: Charles Frohman's Empire Stock company, headed by Margaret Anglin and Charles Richman, in "Mrs. Dane's Defense;" Daniel Frohman's Lyceum company, headed by Hilda Spong, in "Lady Huntsworth's Experiment;" Stuart Robson in a revival of "The Henrietta," Annie Russell in "A Royal Family," Otis Skinner in "Francesca di Rimini," "Foxy Quiller," with Jerome Sykes and Grace Cameron in the leading parts; "The Burgomaster," "King Dodo," Blanche Walsh in "The Hunt for Happiness" and again later in the season in "Janice Meredith" and "La Madeleine," Herbert Kelcey and Effie Shannon in "Her Lord and Master," Frederick Warde in "The Mountebank" and "King Lear," Tim Murphy in "A Capitol Comedy," Modjeska and James, "Florodora" again for a single Christmas eve performance, Henry Irving and Ellen Terry in a repertoire of their popular plays, Marguerita Sylva in "The Princess Chic," Melbourne McDowell and Florence Stone in "La Tosca," Willie Collier in "On the Quiet," "The Strollers," Mary Mannering in "Janice Meredith," "The Burgomaster" a second time for three performances, "Arizona," Innes and his band, Rose Coghlan, John Philip Sousa and his band, Kubelik, E. S. Willard in a repetoire, Viola Allen in "The Palace of the King," "The Explorers," Nat Goodwin and Maxine Elliott in "When We Were Twenty-One," Maude Adams in "Quality Street," John Drew in "The Second in Command," Kathryn Kidder in "The Country Girl" and Richard Mansfield in "Beaucaire," besides a number of other lesser lights and plays of lesser prominence. Altogether there were fifteen musical comedies and comic operas, twenty book plays, eleven tragedies, five problem plays, eight farce comedies, fifteen high-class comedies and twenty-two melodramas presented during the season.

Richard Mansfield in the finery, wigs and powder of the stage is no more captivating than Richard Mansfield in the loose brown suit, cloth slippers and neck 'kerchief that he wears in his cozy car. Under the proscenium he surrounds himself with whatever the man he impersonates may be supposed to have had; in his traveling home he surrounds himself with the things that he himself prefers. And these are not swords and armor and revelers, but books and flowers and—work! Work, always work! From morning until night he digs for the things that will aid him to do better that which he undertakes.

Gray is streaking his thin hair now and the high forehead has here and there a faint furrow, but still he digs, and the treasures that he finds in the world's literature keep his dark eyes aglow and his soul buoyant. His face is full, his chin firm and his smiles play freely as a boy's. The voice that has thrilled our hearts as have few others is gentle in its salutation to a caller and the arms that have waved the Gascons to battle, kings' armies to victory and the gamblers of Bath to retreat perform the milder office of indicating a waiting chair quite as gracefully.

He talks of acting as an art, of the stage as a place for exploiting truths that are beneficial and wholesome, of home as the haven of the weary and of wife and child as the blessings to which men turn for the real joy of life. "Roaring Richard" forces his guest to wonder what liar contrived the name.

Not that he is a passive man! Not that he appears as one seeking always to be genial. He has little liking for that word "genial;" for him it means a swaying with the winds and a bowing to the caprices of mankind. At swaying and bowing Mansfield, as Mansfield, would be a most inglorious failure. He is one who knows, who knows that he knows and who, without bravado, sticks to it until other folk have had time to grasp his ideas and agree with him. In speech he is direct but unconsciously as epigrammatic almost as some of the characters whose words he has supplied. In gesturing he is as graceful off the stage as on it and always with effect. Furthermore, he has ready command of at least three languages, and a supply, apparently inexhaustible, of French and German idioms.

This is not what Mansfield would write of himself. It is not, perhaps, even what he would choose to have said, for the pride that he feels builds itself wholly upon the things he has done, not upon him, the man. But in recent years people have come to have a very fair knowledge of those accomplishments while possessing only a meagre knowledge of the man, and the latter is for them quite as interesting a topic as the former. We must confess, too, that one who visits this actor in his car for an hour, comes forth yearning to fire a few shots of his own at skulking Rumor, the craven that has put in false light the methods and motives of so many of those men who, having both ambition and courage, have dared to be uncommon.

Just now Mansfield is hard at work, preparing to produce "Julius Caesar" next season for a first time. When he returns from abroad early in the fall he will stage it and "Richard III," "Merchant of Venice" and "Macbeth," the four to constitute a repertoire for the tour of 1902-03. It has been reported that for the next season, that of 1903-04 he plans a stupendous production of "Herod," but his own statement is that he has no plans reaching so far ahead. He does not, he states, dread returning to the Shakespearean roles, as he is quite fatigues after a performance of "Beaucaire" as he used to be after one of "Richard III."

In preparing to reanimate the clay of the illustrious emperor he is comparing the many acting versions of the play and from them arranging his own—a task which he has approached without trepidation, as he has often accomplished it before. He has written quite a number of plays, as well, which have been produced in his own name and in fictitious ones with varying degrees of success. Mansfield brands a play of his own as a failure as readily as he would that of anyone else and finds little to laud in any of those of recent making.

It was of this that he spoke particularly in an interview Tuesday. In substance, it was practically this that he said of the modern stage and the modern plays:

"If our good players be few, our good plays are fewer. Not many if any are being written now, yet I am certain there are persons fully capable of doing such work if they could have the collaboration of other persons familiar with the physical limitations of the stage, its requirements and its possibilities, and familiar, too, with its actual workings.

"I think I shall devote my own time quite largely to this kind of work after I cease touring three years hence. I have hoped to spend six to eight weeks of each season playing in New York, Chicago, and perhaps Boston, but to be stable through the rest of the year and collaborate with others in the writing and staging of plays. A professional man cannot well discuss matters of his profession too freely while active in it, but there is much about the drama that could well be cut if we knew just where to use the knife. And I intend to use it. Surgeons resort to the blade, often to the discomfort of their patients, but with saving result.

"I am criticised as too exacting; some call me a crank. Well, am I asking too much when I demand of the management of a theater that we of the company have clean dressing rooms with fresh air to breathe, and that we be not huddled into cellars, close and unhealthy? Am I a crank when I refuse to allow the expensive costumes to be trailed over dusty floors, onto which scene shifters have spat tobacco juice?

"And am I any worse for taking a positive stand against these evils and nuisances? Must I endure them because Booth and other great actors did, or for the sake of being called genial? Would such geniality of mine make matters any better for the public, or do any real good for the stage? If a thing be an evil or a nuisance, why not be plain about it and say: 'This must not be. I will not permit it?' I have been doing this for years and I find now as I travel about that conditions are bettering.

"But these are not all the woes of a man who declines to be always genial. You engage an actor at a good salary, perhaps $100 per week, and then may have to teach him how to act. When you attempt to do that, unpleasantries multiply. You say to him: 'Not that way, please. Do it thus, or so,' and he straightens himself indignantly to answer: 'Sir, I have been with leading artists many years, and this is the first time I ever had my gesturing criticised.' Or, it may be a woman whom you presume to advise, and, then—well, some of them may say: 'Mr. So and So, you are the first person ever to find fault with my elocution.' Others will say nothing, but stalk from the stage, throwing the book at you as they go and bringing damage suits afterward. It isn't pleasant, but would you be rendering either the public or the player a service by saying to such: 'Ah, you did splendidly?' You would be more genial, but you would be lying, and so long as such lies are told the art will grow no better.

"It is a great art, is the art of acting, and a most exacting one. Why not say the most exacting? There are scores of great musicians, scores of great sculptors, hundreds of great painters. But great actors—you can almost count the truly great on the fingers of one hand. All born; none made! They must have the divine afflatus, don't you know? Without it, persons may be taught to look well, to appear at ease, to do this and to avoid that, but to really act they must live the parts they are presenting. Each must gain so clear a perception of the character he essays that he can mirror it in every movement, word and look; he must so mould his own personality into the other's form that his audience will lose all sight of him and see only the character.

"Nor is the afflatus all that is necessary. If I advise one who turns to the stage I say to learn at least a little French, some German, some Italian; to learn to sing and to dance, and to learn good manners, if he hasn't them. I visited a school of acting in Chicago the other day where good work along this line is being done, but no teacher can take the student beyond the preparatory stage; experience alone can give him finish.

"The bettering of many stage people is hindered by their indifference, their lack of a determination to improve. They are content to go from year to year with the original bark on, rather than subject themselves to the planing and graining process. And, too, so many are on the stage for nothing better than 'the money that's in it.'

"By this I do not imply that the monetary consideration need be lost sight of. It is any man's right to acquire a competence if he can by honest means. But he must not build too much upon it, for even a competence brings its annoyances for an actor. If he invest part of it in a home, buys a carriage or has a private car that he may work and rest the better, he may subject himself to the tirades of a certain few who will brand him 'a presumptuous ass' and tell annoying stories of his rudeness and tyranny—stories in which there is not one scintilla of truth. They may assail his private as well as his public life; remember how they talked of poor Booth when he was in New York with Modjeska!

"These same persons who would applaud the success of a Board of Trade man when he makes two or three millions by a speculation that is a species of gambling grow wroth when an actor wins a competence by the work of his brain and hands—work which has occupied years, which has made each forward step to seem a risk of all that's won before; work which has badgered his art with petty adversities and annoyances; work which has worn him with travel and isolated him from his wife and family; work which makes him glad to turn at last from touring and acting, month after month, to enjoy the comforts of a life at home—and with his own people!"

Coming Events.

Next Sunday afternoon Dick Ferris opens with his stock company at the Boyd theater for an entire summer's engagement. The company was organized especially for this engagement and does not include any of the members of the old Ferris company. Its members were recruited by Mr. Ferris in the east from several prominent stock organizations. Lewis Barbour, Mr. Ferris' new stage director, came from the Boston Theater Stock company, Boston, Mass. Rehearsals of the new company will begin Monday morning. The prominent members of the company are: Ted Brocket, Thaddeus Gray, Robert Blaylock, Lewis Barbour, Maisie Cecil, Josie Haines, Kittie De Lorme. Mr. Ferris will appear in every production in the comedy roles and Miss Hayward will handle all the leading feminine roles. Two plays will be presented each week, the openings being Sundays and Thursdays. The opening bills of the season will be Nat Goodwin's "In Missouri" for the first half of next week and Olga Nethersole's "Denise" for the last half of the week. Matinees will be given on Sundays, Wednesdays and Saturdays. At the matinees 10 cents will secure any reserved seat in the theater. The night prices will be 10, 15 and 20 cents. The list of plays secured by Mr. Ferris for the engagement includes "Jim, the Penman," "Secret Service," "Shenandoah," "A Modern Magdalen," "A Gilded Fool," "Under Two Flags," the Hoyt farces. Two big special productions will be made, Bernhardt's "L'Aiglon" and the new book play, "Graustark." All plays will be given special scenic dress, two scene painters being regularly employed for that purpose at the theater.

Manager Rosenthal has for this week at the Trocadero an entire change of program in presenting the "Tuxedo Club Burlesquers." The burlesque, "Too Much Johnson," will be the curtain raiser, to show the capabilities of the "Tuxedos." In the vaudeville portion of the show will be such artists as Kane, the ventriloquist and his wooden-headed family; John T. Powers, comedy artist; the nimble-footed sisters Chambers, Ricci and Chandler, comedy sketch artists; Messrs. Ahlers and Ackerman, acrobats and cyclists; "Robertta," aerial artist, and others. The company will appear at the Trocadero the entire week, commencing at the matinee today, with daily matinees throughout the week. On Sunday, May 25, Manager Rosenthal will be tendered his annual benefit. A host of volunteers are announced, professional and amateur. Manager Rosenthal on this occasion will present an original specialty for the amusement of his friends.

Plays and Players.

The Elks at Manistee, Mich., contemplate building a $20,000 theater.

Maude Adams will sail for London on May 31, to be gone until September.

The Lieblers have engaged Eugene W. Presbrey to stage "The Eternal City."

Charles Cherry has been engaged as leading man for Henrietta Crosman.

Patti Rosa, who has been seriously ill, is slowly recovering at her home in Chicago.

Elsie de Wolfe and Ethel Barrymore sailed for Europe on the Philadelphia last Wednesday.

Mrs. Langtry will make an American tour next season, opening at the Garrick, New York, in January.

Aubrey Boucicault was engaged last week to play Clifford in Viola Allen's spring revival of "The Hunchback."

The benefit tendered to William T. Carleton at the Waldorf resulted in receipts of over $1,500 last Wednesday.

Seymour Hicks and Ellaline Terris will come to this country next season under Charles Frohman's management.

Mr. and Mrs. Sothern (Virginia Harned) will sail for Europe, to spend the summer, on Minnehaha, on June 5.

S. Miller Kent, who starred this season in "The Cowboy and the Lady," will use that play for his next season's tour.

Stuart Robson told a Rochester Herald reporter that he is considering a revival of "The Comedy of Errors" for next season.

Herbert Hall Winslow is writing the comedy in which Ezra Kendall will star next season, under Liebler & Co.'s management.

When Mrs. Patrick Campbell concludes her tour she will remain in this country for a short time to renew her social obligations.

It is very likely that James O'Neill will have a Russian play next season. It will be romantic, of course, and Harriet Ford has been commissioned to write it.

Madeline Lucette Ryley and Gustave Kerker have completed their comic opera, "The Merchant of Pungee." It may be produced at the London Shaftesbury next season.

Musical

And the latest is the "Coach!" Nowadays it is considered out of place to say that one is studying. If you wish to be correct now, you must say that you are "Coaching" with so-and-so. This is supposed to imply that you have have learned all that there is to learn, and that you have simply gone to Mr.—— to have him help polish you off a bit.

Oh, let us all give three cheers for the "Coach."

Now, the discerning ones will know that a "coach" is in reality one who takes a student in hand, to put on the finishing touches, in a specialty, and to "show him the ropes" as it were, before his final examination. In the old country, I remember, our men who were going from the college to 'Varsity, went under the tuition of a "coach," or as he was sometimes called a "grind," for the purpose of getting individual attention preparatory to taking the exams. But, mark you, the fellow did this as a side adjunct to his regular college education.

The abominable and contemptable local application of the word "coaching" to the work of a young student scarcely cutting her musical teeth, is laughable indeed to the musician, and the teacher who encourages such an idea in the young singer, is a humbug. If he were honest he would say "Now my dear young man or young woman, you must first learn to make tones purely, easily and artistically. In about five years you will be ready to be 'coached' if necessary, when you wish to go into opera, or take up some special study."

A young man sent word to me sometime ago that he wished to "coach" a song for a concert. I knew that he does not know the difference between a grand opera and an oratorio or a scale and an interval. But he must needs coach. I sent word that my coaching season had not yet begun.

Of course, there is a great gusto about the abolition of the word "study." Who wants to study? Bah! let us hurry; let us rush; let us eat, drink and be merry for tomorrow we die. "Let no flower of the field pass by us, let us crown ourselves with roses; before they be withered."

And so, we will not go through the process of study; we will not think out the production of tone. What care we for the "ego?" We will go to a coach, and we will pay our money to learn how to "get through" a song or two.

The worst thing is that they can find lots of "coaches" for, alas and alack, some musicians have to live one way, and some, another. But for the professional "coach" who wanders from his legitimate path, in order to cater to , and get the money from, a set of nickel-plated unfortunates who never having studied, want a coach, there should be nothing but contempt, and there is nothing but that.

Imagine a young student of pianoforte music going to any of our prominent piano teachers and saying, "Please, I want to be coached on this 'Tally-Ho gallop,'" which I have brought with me. Don't be alarmed, dignified "teachers," you must become "coachers."

May heaven hasten the time when it is no disgrace to teach study, or to think, in music. When the student, the thinker, the artist, with his sincerity of expression, with his simplicity of straightforward art, his absence of ambiguous rot about "covering," "spinning," "opening," "vitalizing," the tone will banish the "cap and bells" and the loud but meaningless vaporings of the light-headed and half-educated musicianettes who prate about coaching and coaches.

In these days of automatic "coaches" let us pray for a little common "horse" sense.

A friend has sent me the following clipping and I surmise that he is of the opinion that I should "do things" in this column by the firm stroke of the hard-working, but consistent hammer of The Bee.

The friend in question is one of those gentle creatures who would not hurt a fly, nor find fault with a corporation assessment, so he asks me in a subtle, indirect way to express those feelings which he is too modest to utter.

The article follows:

"Some time ago the John Knox Presbyterian church in Jersey City ceased to be self-supporting, and the congregation being no longer able to pay the salary of a minister the church was closed. No musical instrument was ever played in the church. Recently the congregation met to discuss the situation and at a special service the trustees gave notice that it had been decided to dissolve the corporate existence of the church and convey the property to the Jersey City presbytery for the nominal consideration of $1.

"The church was dedicated in 1890. It was built by George R. McKenzie, who at that time was president of the Singer Sewing Machine company, and who died in 1895, leaving a fortune of $5,000,000. The edifice cost $10,000. After it was completed, Mr. McKenzie conveyed it to the congregation. The deed contained a stipulation that neither organ, piano, nor any musical instrument should ever be played in the church."

Now it certainly did seem only proper that Mr. McKenzie, president of the Singer Sewing Machine company should build a church out of the profits of a "singer" company and declare that no "instrument" should be used. I think that my friend is unjustly harsh in this instance. The man made his money out of singer-machines, therefore his church should have none but singer-machines. Isn't that sew?

The church could not get along without instrumental music and had to close up. Well, what of that? Didn't Mr. McKenzie have his way? It was a fight between Mr. McKenzie, who hated music, (except of certain limited kinds), and Nature who implants in most of her children an inherent love of all kinds of music. And Mr. McKenzie won out, in this case.

The church is sold for a dollar, the donor is dead, and dear old Mother Nature lives on, and says to birds and hearts and men and women and children, and organs and harps and violins, and to all other instruments capable of making music: "Sing on, my children, sing on, and let the whole earth be filled with music. For as my child-poet Sydney Lanier once said 'Music is Love in search of a word.' Sing on!"

I have received an announcement from Mr. Sigmund Lahsberg to the effect that his advanced pupils will give a public recital on Thursday evening, May 22, at 8 p. m., sharp, in the First Congregational church. The names of those participating are: Misses Cleva Cross, Grace Bower, Alma Buck, Ethel Baltman, Mr. James Colvin, and a professional quintette of stringed instrument players, the Messrs. Huster, Claussen, Hoffman, Letovskey, and Patten.

At last a man has been found who has decided business ability, an unbounded faith in Omaha's musical futurity, and an intense interest in the building up of local resources.

His name is Alfred Marschner and his latest move is the establishment of a Musical Bureau, which bears his name, and which will enroll the names of only the best in musical prominence hereabouts and will arrange to sell their services in and around Omaha.

The benefits will be two-fold, for the best artists will receive much advertising, to which they are entitled, and many engagements, and then the Marschner Musical Bureau will secure for Omaha artists a large amount of patronage, which is going outside, while the goods could be furnished just as well in Omaha. I bespeak for Mr. Marschner and his bureau the hearty cooperation of all musicians and musical societies. He has ability, brains, capital and faith, and after all, the last is what we musicians need and have been looking for—a man with faith in us and in our possibilities.

The day is passing when a man can boast successfully that he "has never taken a lesson in his life." We have arrived at that point where we demand that a person shall show us by his work that he knows what he is doing. I have never yet met a person (nor have you) who has bragged about his never having taken lessons who has not at the very time of speaking been taking lessons of some kind. In other words, while he is taking a prescription from a physician he is saying, "I never consulted a physician." The self-taught musician is the pupil of a very poor teacher.

Mark that!

Had he gone to a good teacher of experience he might have been great. Vocal or instrumental endowments do not atone for executive deficiency any more than a fine brass-mounted jewel-bedecked chandelier atones for lack of illumination.

When you hear a man or woman prattle about having taken no lessons rest assured that they have been helped time and again by teachers to whom they never paid a cent and to whom they refuse to give the paltry credit of the little they know about music.

I take off my hat to the editor of the clever and newsy church paper of South Omaha entitled The Presbyterian, and with becoming modesty I herewith recognize his tribute to the music column of The Bee in his issue of May 15, which has accidentally found its way into my sanctum.

A song recital will be given in Mr. Keck's studio on Monday evening next by the following pupils: Misses Belle Beedle, Gertrude McCulloch, Mabel Higgins, Alberta Ream, Grace Stransbaugh, Macy Stapenhorst, Susan DeGraff, Alvina Spetman, Mrs. J. A. Quinn and Messrs. J. F. Emmert, E. N. Bovelle and William Reynard.

An interesting piano recital was given by the pupils of Mrs. Florence L. Smith last Friday evening.

THOMAS J. KELLY.

Marie Swanson, Harpist, 829 S. 18th St.

AMUSEMENTS.

BOYD'S Woodward & Burgess, Managers.

NEXT SUNDAY AFTERNOON.
Mr. DICK FERRIS presents for the entire summer,

The Ferris Stock Co.

WITH GRACE HAYWARD.
Opening Bill, "IN MIZZOURI."

Matinees, Sundays, Wednesdays, Saturdays.

Prices—Matinees, any seat, 10c; night, 10c, 15c, 25c. Seats on sale Friday.

Free Pianola Concerts

Every Day, 12:30 to 1 p. m.

Schmoller & Mueller,

1313 Farnam Street.

BEGINNING MATINEE TODAY.

Miaco's Trocadero

Prices 10s and 20c.

Entire Week. Matinees Daily

The New Era Show.

A BRAND NEW SHOW.

THE TUXEDO CLUB BURLESQUERS,

The roaring comedy burlesque "TOO MUCH JONSON"

OLIO OF VAUDEVILLE:

THE GREAT KANE, European Ventriloquist.
RICCI AND CHANDLER, Character Sketch Duo.
JOHN T. POWERS, Comedian.
SISTERS CHAMBERS, Singers and Dancers.
AHLERS AND ACKERMAN, Acrobats and Cyclists.
THE GREAT ROBERTTA, Aerialist Supreme.

ONE DAY ONLY, MAY 23—Matinee and Night—Testimonial to Manager Rosenthal. Big event—Professionals and Amateurs.

Schmoller & Mueller

LARGEST PIANO DEALERS IN THE WEST

Manufacturers, Wholesalers and Retailers

1313 Farnam St., Omaha. 502 B'dway, Council Bluffs

We ship pianos anywhere within 500 miles of Omaha. If after careful examination, the instrument is unsatisfactory, you may return the piano at our expense.

Mail orders receive our personal attention. We guarantee perfect satisfaction or refund money. Out-of-town customers should write us at once for catalogues prices, etc., every letter answered.

GREAT ROOM - MAKING PIANO SALE

Schmoller & Mueller Enter the Manufacturing Field.

To provide the necessary room for our new piano factory compels us to slaughter prices,

On at Least 200 Pianos.

The Greatest Money-Saving Opportu- of the Year.

Steinway, Vose, Hardman, Emerson, Mason & Hamlin, Geo. Steck, A. B. Chase, Harrington, Palmer, ARION, Steger, Schmoller & Mueller, Packard, Schaeffer, Cramer, Pease, Straube, Jewett, Marshall & Wendell, Story & Clark.

Simply a Suggestion; Reminder of Others

1 new modern style upright— at $90
1 beauty in walnut, worth double— at $117
1 standard make, slightly used— at $120
1 reliable make, Monday— at $132
1 Hallet & Davis, square— at $25
1 better square— at $35
1 still better, square— at $45
1 used upright— at $60

Quality the Highest, Prices the Lowest, Terms the Easiest.

In spite of rain, heat and the general disagreeable weather this last week, each day has seen our store thronged with piano buying people, each day has seen increasing numbers taking advantage of this, the greatest of all piano sales. Nowhere west of Chicago can you find 350 pianos to select from. Over 30 different makes—more high grade pianos on our floors than in all other piano houses in Omaha put together. Why not see them, at least?

Any piano bought at this sale at these slaughter prices may be exchanged at any time within three years at the price paid, on Steinway Pianos.

Notwithstanding the low prices at this sale, we furnish nice scarf and good stool with pianos. No charge for boxing and shipping to out-of-town customers.

We sell, rent, tune, move and store pianos.

We Build Pianos to Order.

Rebuilding, Polishing, and Action Regulating, a Specialty.

Schmoller & Mueller