We realize that it takes EXTRAORDINARY PRICE INDUCEMENTS to secure trade just after the . .

Holiday Season

Consequently we have selected from our large stock 10 special bargains for

Monday and Tuesday

You will please notice that we give name, description, prices and terms of each instrument. We guarantee a genuine bargain in each and every case *all are plainly marked*—

Bargain No. 1
1 full parlor size mahogany case Erbe & Co. piano—used only a short time—in perfect condition—
$110
On terms of $5.00 down and $1.00 per week.

Bargain No. 2
1 Crown piano—largest size—ebony finish, in nice order, will last for years yet—
$128
On terms of $7.00 down and $5.00 per month.

Bargain No. 3
1 Gilbert upright—walnut case—old style—
$58
On terms of $3.00 down and 75c per week.

Bargain No. 4
1 Knabe—large size—ebony case—in perfect order—good as new—
$283
On terms of $10.00 cash and $6.00 monthly payments.

Bargain No. 5
1 Dobson—big size—black case—good value at—
$138
On terms of $5.00 down and $5.00 per month.

Bargain No. 6
1 Everett—large oak case—modern style—as good as new—a big bargain at—
$174
On terms of $8.00 cash and $1.50 per week.

Bargain No. 7
1 Needham—sample piano—walnut case—an elegant piano in a beautiful case—
$198
On terms of $10.00 cash and $1.25 per week.

Bargain No. 8
1 Jewett—figured walnut case—entirely new, but shop worn a most excellent value at—
$189
On terms of $6.00 cash and $1.00 per week.

Bargain No. 9
1 Diamond square piano—pretty carved legs and lyre—a good practice piano—
$18
On terms of $5.00 cash and 50c per week.

Bargain No. 10
1 J. Mueller square piano—modern design—handsome carvings and fine tone—
$58
On terms of $3.00 cash and $3.00 per month.

Remember these instruments at these prices and terms are offered for Monday and Tuesday only. Quick action secures choice.

SCHMOLLER & MUELLER
Manufacturers, Wholesale and Retail Dealers.
1313 Farnam Street
502 Broadway, Co. Bluffs

ABOUT PLAYS PLAYERS AND PLAYHOUSES

One bright spot in the history of last week theatrically was the visit of Miss Alice Fischer in "Mrs. Jack." This new star with a new play did not receive anything like the patronage she deserved in Omaha, but those who did go to the Boyd to hear her will carry for many days a pleasant recollection of a big, breezy woman, whose acute perception of real humor enables her to make the very best of the delightfully funny situations the author of her play has provided for her; and this woman, surrounded by a company of capable actors, who took as much interest in the play as she, apparently, for all seemed to enter into the performance with a zest. And the play itself is one of the brightest satirical comedies seen in Omaha for many seasons. Miss Fischer has scored a decided success in her venture as a star, and her next visit to Omaha, if there should ever be a next, will find for her a much more cordial welcome than did her first venture. Otherwise the week was without event. The usual thriller had a big house Sunday night at the Boyd, and on New Year's day Adelaide Thurston delighted two very large audiences with her "Cozy Corners." To wind up the week we had the good old "Burgomaster," which has never failed to get an enthusiastic greeting here. In fact, the musical comedy has yet to be written that cannot draw a big house in Omaha. At the Creighton-Orpheum an average vaudeville bill was well patronized all week.

Christmas week was signalized by the production of a number of new plays, among them the latest Clyde Fitch affair, "The Girl with the Green Eyes," which had its premier in New York. Concerning this piece the critics are at variance, as usual. Mr. Hunneker of the Sun, who is quite outspoken in his Sunday column, says of it:

"The Girl with the Green Eyes" is a title that has a pantomimic ring. "God only knows," as Cordelia said in Mr. Harrigan's play, the new Clyde Fitch comedy is no masterpiece, nor is the miming of an exalted character. Perhaps played in pure pantomime, like the delicious "L'Enfant Prodigue," it might be more effective than it was last Christmas evening. Perhaps tried before a less partial jury than a well-dined Christmas audience the verdict may not be so favorable. Certainly, there was much laughter at jokes so old as to masquerade as new. It would seem that everything about the nudity of the Apollo Belvedere had been collected by Mr. Fitch and spilled promiscuously throughout the second act. The guide that lectured the Cook excursionists was of the Mark Twain order. As for the story, it simply lacks vertebra.

On the other hand, the critic of the Telegraph, who had, very likely, dined more satisfactorily than Mr. Hunneker, writes as follows:

Here is Fitch's dramatic summit, but he does not stand or fall by it alone. He expects something from every scene and every line. He has placed the Fitchic stamp upon each step, permeated the whole atmosphere with that deft, breezy and cynical personality which differentiates one of his plays from those of other men dealing with the same subject. His point of view is individual, his epigrams characteristic. He seems to skim along the surface of affairs but, as the world wit, which he deals is not noted for depth, this manner has the merit of truth of reflection rather than shallowness of insight.

One thing is true: If this latest marks the beginning of the end of the reign of Clyde Fitch, the suffering public will sigh a sigh of relief and agree to forgive him if he will only subside.

Another of the new Christmas plays is the one in which Mr. James O'Neill will be seen in Omaha later in the season. It is a problem play based on a problem book, the main facts of Hall Caine's "Manxman" being done into a series of scenes and situations. If there is anything franker in literature than the guilty love of Kate and Philip, or anything more despicable than their deception of Peter, or anything more pathetic than Peter's efforts to protect Kate's good name after he has more than suspected the truth, the present writer vots not of it. All this is brought out freely and forcibly in the play. Mr. O'Neill takes the role of Peter Gilliam, and won a triumph in the first performance of the piece, which was at Norfolk, Va., on Christmas evening.

Other new plays brought out on Christmas day were Kathryn Kidder's "An Eye for An Eye," for which Syracuse was "the dog," and which went very well, and Henry Miller's production of the Richard Harding Davis play, "The Taming of Helen," which was tried on the people of Rochester. It, too, is highly praised.

Your old friend, Scip Dundy, has finally concentrated the knowledge gained at the midways, beginning in Omaha and ending at Buffalo, in an amusement enterprise at Coney Island that is making even the New Yorkers, who think they are used to big things, hold their breath for amazement. With W. A. Thompson, who was Frank Dunnivant's partner in the "Darkness and Dawn" show at the Transmississippi, Mr. Dundy has secured control of a tract of twenty-two acres in the "heart of Coney Island," and has erected Luna park. Here all the essential features of a complete exposition midway have been installed, and a number of decided novelties added. A lagoon or canal runs through the center of the park, and around it are grouped the various amusement enterprises, thirty-four in number, all up-to-date and described in glowing terms in the prospectus. One of the features of the place is a creche, where babies will be cared for free of charge while the mothers take in the sights. Ten cents admits to the park, which is to be opened on May 2, and once in a visitor will never want to go out, if the attractions come anywhere near being equal to the promise.

Mr. Sothern opened on Tuesday evening in "Hamlet" at the Garden theater in New York and again emphasized what so many critics have agreed on, that "Hamlet" has never yet been successfully presented. When here Mr. Sothern admitted the difficulties that lie in the way of a satisfactory performance of the play, the complexities of the nature of Hamlet being such that no one man may reasonably hope to give them all adequate interpretation. In discussing the performance Mr. William Winter writes in the New York Tribune:

To say that Hamlet cannot be precisely defined is to speak within the limit of truth. A beautiful, exalted soul, shrined in a physical image of perfect grace, and invested with circumstances of lofty social station and of romantic and awful character, deficient in the attribute of will, overladen with distracting thought, and overwhelmed not only by a terrible personal experience, but by an accumulation of the shocks and sufferings of earthly environment, Hamlet remains, and forever must remain, the inexplicable type of all that is strange and dark in the spiritual destiny of man. As a mystery Shakespeare treated him, and his mystery is his greatest charm. His ravaged strength and bloom of early manhood and his picturesque position combine with this allurement, while the eloquent language of a stately play, together with preternatural accessories, complete the glamour. It is not wonderful that actors should aspire to play the prince of Denmark, but, as said before, in this place, there are insuperable obstacles in the way of most of them when they approach this subject. It is, indeed, readily possible for an experienced actor of respectable talent to dress in the customary trapping of woe and to walk conventionally through the part of Hamlet, speaking the words smoothly and giving a more or less picturesque embodiment of meditative melancholy; and this is all that usually is accomplished. The essential quality of the character—its soul of misery, its grandeur of desolation, its significance as an image of finite man, baffled, overwhelmed and ruined in the struggle to comprehend and dominate the awful mystery of his infinite environment—is scarcely ever even remotely suggested. The poet has created and displayed a type of human nature at its highest and best, overwhelmed with affliction, blasted with grief, tainted with madness, and, alike by innate tendency and external propulsion, made a total failure; the stage ordinarily presents, as a correlative of this image, a handsome young man, in black velvet clothes, well groomed and looking as if just liberated from a bandbox, with no more sense of the terrible facts of life and death, moral responsibility and spiritual destiny than a feather has of the breeze by which it is blown.

Naturally, Mr. Sothern's "Hamlet" does not meet Mr. Winter's entire approbation; in fact, it finds little grace in the eyes of the veteran critic and analyst. That other critics equally in earnest, though, mayhap, not so eloquent as the dean of the guild, are well impressed by the presentation Mr. Sothern offers, is made plain by the comments in the other papers. One of these writers, who himself is not unknown to fame "on Broadway," Mr. Franklyn Fyles, writes:

Mr. Sothern has bettered his "Hamlet" in two years, but there is no need to go into many particulars of what is less a revelation than a repetition. It is extremely demonstrative, much of the time noisy, and all the time inclined to emotional excess. For those reasons the soliloquies are the least satisfactory portions. But nearly all the faults of elocution have been eradicated, the strong voice has become modulatory, the intelligence is thoroughly pervasive and the dramatic feeling is under effectual control. The merit now rises highest in the encounters with the ghost, where the agitation comes of amazement, horror and vengeful resolution, and falls lowest in the scenes with Ophelia, where the actor's purpose of evincing passionate love seems to exceed that of the author. At various points Mr. Sothern's desire to elucidate and illustrate Shakespeare has led him into perversions of the text—not in forcing the words into questionable meanings so much as in accompanying action calculated to increase the eloquence at the cost of simplicity. But Mr. Sothern's expedients for graphic vividness are so very numerous, so considerably original, and generally so efficacious, that his work deserves to be accepted in its entirety by Shakespearean scholars as well as by people who are impressed more readily by its graphic activity.

Coming Events.

Tomorrow evening we are to witness the first local presentation of "Ben Hur," which Messrs. Klaw & Erlanger will present at the Boyd theater all this week, with matinees Wednesday and Saturday. The customary Sunday performance is omitted. The sale of seats for the entire eight performances is said to be unusually large, but still this theater is a large one and many desirable seats remain for each performance. The curtain rises at 8 o'clock promptly, and no one will be seated during the action of the prelude. This is to avoid marring the effect. There is no overture, but a darkened theater, and after a few bars of music, the curtain rises on the prelude, revealing the wise men following the Star of Bethlehem across the desert on camels. There is no spoken word, but the story is told with dramatic effect in pantomime, accompanied by appropriate music. Tableau follows tableau in quick succession throughout the piece, giving all the chief incidents of the story, with which everyone is familiar. The musical setting for this play was composed by Edgar Stillman Kelley, professor of music in Yale college. It is both orchestral and choral; for the latter, passages were selected from the prophecies of Isaiah concerning the coming of the Messiah, where Christ is referred to as the "light to lighten the darkness of the people." The music of the first act consists chiefly of allusions to the themes in the prelude, which are associated with the prophecy, the beauties of Jerusalem, and the promise of the delight of the world, according to the demands of the dialogue. The music in the second act has a movement which suggests the rowing of the galley slaves, the swash of the sea and the moaning of the wind through the unseen cordage. In the third act the music is more elaborate. In the composition for the scenes, Mr. Kelley has made a special study of the ancient music of Greece. He has also introduced certain harmonic progressions which have for some centuries been prohibited by European theorists, but which the latest investigators of ancient Greek music have proved to their satisfaction were undoubtedly used by the Greeks. In the music in the first tableau in the fourth act, the dower of Sheik Ilderim, the old Arabian scale is employed, and the wild lift of the Arab is suggested. The fifth act music opens with a march suggesting the power and dignity of Rome. Then follows music suggesting the speeding of the horses in the chariot race and the downfall of Messala, and revenge, ending with a triumphant march for the visitor. In the sixth act the music is very impressive. The theme from the prelude, "The City of Jerusalem," is heard as the curtain rises, and the themes are introduced at appropriate times. The particular theme is "This is Jesus of Nazareth." In the scene in the Vale of Hunnom, there is a movement suggesting the misery of the lepers, broken when Amrah speaks of the coming of the Messiah, when is heard the grand theme of the chorus, "Hozannah," introduced by the orchestra.

The bill that opens a week with a matinee at the Orpheum today is diversified, and besides presenting some favorites who are already established, includes several bidders from whom something new may be anticipated. Prominent among the offerings is the Barrows-Lancaster company, who made a very good impression here last season in "Tactics." They have a new sketch this season entitled "A Jolly Jollier," by Edmund Day, who has been very successful in writing for vaudeville. Hill and Silviany have never appeared here, but it is said they do one of the best "stunts" on bicycles in vaudeville. One especial feat they perform is the riding of a unicycle down a flight of stairs by Mr. Hill, supporting Miss Silviany on his shoulders. Les Dumonds, known as the Parisian street singers, besides their vocal talents, entertain with instrumental music. Mlle. Rialto's spectacular dances are enhanced in beauty with elaborate color and light effects. The Cole De Losse duo come also with the brand of newness, while the topical jester, George W. Moore, will direct his efforts in a monologue to laugh provoking. The kinodrome pictures will be entirely new. Commencing Thursday next, and continuing each week hereafter, the widweek matinees will be given on Thursdays instead of Wednesdays.

"The Prince of Pilsen" makes its entree into local theatrical circles at the Boyd Tuesday and Wednesday of next week. The new piece is the latest work of Pixley and Luders, the authors of "King Dodo," and Henry W. Savage, the foremost producer of comic operas in America today, is its sponsor. It is full of pretty music and many of the songs are already being whistled in many parts of the United States. A chorus of more than sixty stunning girls is required to make twenty changes of costumes during each performance, so everything on the stage is lively all the time. Mr. Savage, as in "The Sultan of Sulu" and "King Dodo," has a competent cast. Among the principals are Dorothy Morton, Annie Lichter, Jeanette Begeard, Lillian Coleman, Zella Frank, Arthur Donaldson and John Ransome. The environment of the new piece from a scenic and costume point of view is sure to prove a sensation, for it has been designed by the leading artists of the country and money has been spent lavishly by Mr. Savage in every conceivable way to make "The Prince of Pilsen" the finest comic opera on the road. After a short road tour it will be taken to New York City for a long run.

Gossip of Stageland.

Sarah Bernhardt has followed out her alleged sleeping in a coffin as a pleasant bed to its logical conclusion. It is said she has had a monument erected to herself in a Paris cemetery.

A woman's faith goes beyond all understanding. Not seeming to mind the fact that D'Annunzio's dramas failed to draw Madame Duse is having a couple more pieces written by that weird playwright.

Richard Mansfield has become tangled up in a controversy over the correct way to spell Shakespeare. As the immortal William signed his name no less than eight different ways, it is going to be a little difficult for any one at this late day to decide which one of the eight styles of spelling he preferred.

It is really pleasing for we of the woolly west to note that blase New York has followed cultured Boston in giving hilarious and unstinted endorsement to the antics and melody of "The Sultan of Sulu." Kiram's cocktail song touched a responsive chord in the Knickerbocker bosom, just as the schoolma'am chorus caught on at the Hub.

Dorothy Morton is to resume her role of Mrs. Crocker, with "The Prince of Pilsen" company at Omaha. Helen Bertram, who has been doing this role since Miss Morton left the company, will go to the new Savage company, to create a part in "Peggy from Paris." Miss Morton will sing for the first time under the new engagement at Omaha.

Beatrice Terry, the little niece of Ellen Terry, played a childish part in "Sara Crewe" in London recently with "remarkable self-possession and grace," and justified the expectation that the traditions of this remarkable family of actors will be maintained by a new generation. Her voice is said to be clear and resonant, and she is said to have brought tears to the eyes of many spectators by simple touches of pathos.

One of the pathetic circumstances that came to light in New York City on Christmas eve was that Pauline Markham, once the queen of stage beauties, is now earning scant subsistence by scrubbing floors in a Harlem flat building. This is the woman whose arms were once described as "the lost arms of Venus" and to whom Whittier indited an autograph letter declaring her to be "a pearl among pebbles." She is old now and has lost her beauty, but she retains some measure of pride, for she conceals her identity behind a fictitious name.

The young man known as "Kid" Broad, who on occasions punches the head of other young men for a share in the purse, recently attended a performance of Mansfield's "Julius Caesar" in New York. He bought an admission ticket, and after he had entered he could not get near enough the rail to see the stage, so dense was the crowd. He hopped upon tiptoe three or four times; he dodged about from point to point, trying in vain to find a loophole where he could peep. He gave it up finally, and went back to the manager of the house. "Hully gee!" said he; "hully gee, but dis show is a money getter! Who wrote it?"

Possibly the most beautiful theater in Mexico is the Teatro Juarez, in Guanajuato. It cost $500,000 and will seat about 3,000 people, but has never been opened. The reason of this is: The president of the republic, General Porfirio Diaz, visited the city about five years ago, and during his reception they stoned him. He took an oath that he would never return, and they, thinking he did not mean it, invited him to visit them to formally open the new place of amusement, and he has persistently declined to do so. Consequently its doors remain closed, for to open it under less august auspices the management cannot bring itself.

According to Francis Wilson, one of his neighbors at New Rochelle has a perfectly lovely little boy, who never gets any one into trouble and who had rather go to Sunday school than stay at home. The other day the little boy was playing in the road, and when he came in for his supper he declared to his mother that he had at last seen a man who was much better than his father. "How is that?" asked the mother. "Well, you see," replied the little fellow, "he was a-goin' by, an' his horse got balky. He whipped it an' he slapped it, but it wouldn't go no more. But he didn't get mad about it. He just set back an' told that horse all about God an' the—the bad place."

The death of Nate Salsbury removed from the field of theatricals and the circus business a man who, in his quiet way, left his stamp on a good many novelties. Of late years Mr. Salsbury's career was devoted entirely to the managerial end of the business, and having a half interest with Colonel W. F. Cody in the Buffalo Bill show for years, he has accumulated a fortune. Though he turned to the circus business and found it a lucrative one, his earliest associations were with the stage. Before taking up Buffalo Bill's business Salsbury's Troubadors were famous all over the country. Salsbury himself was a comedian of no small ability, and his work was always a feature of these old shows, particularly in his "Greenroom Fun," which was a novel thing. It was in this piece that Nellie McHenry, Eddie Girard and a score of others who have become widely known since scored their first hits. "Greenroom Fun," by the way, was a novelty in that it was one of the first pieces to give the audience a glimpse of behind the scenes life, only in this instance it was travestied for laughing purposes. It was in the midst of this success that Salsbury first became interested in Buffalo Bill. At that time Colonel Cody was appearing in theaters, and the bullet-pierced walls of the People's theater in the rear of that house today are mute reminders of his old show. Salsbury conceived the idea of elaborating the show, and making it the big thing that it has since developed. Of course, at the outset, things were not done on such a big scale, but from time to time the show was increased, and with its progress Salsbury became estranged from the theatrical business almost entirely. Another of his ideas was the taking of the Buffalo Bill show to England. He had traveled a good deal in Europe, and took advantage of the queer notions the Englishmen had concerning America, with the result that many ignorant of this country accepted the show as a reflection of American life. The enormous success of the European trip demonstrated how thoroughly he had sized the situation up in advance. Mr. Salsbury was of a quiet, retiring disposition, especially for a circus man, but he had wonderful executive ability, and as much credit has always been given him for the great success of the Buffalo Bill show as to any other thing connected with that show, not excepting Colonel Cody himself. As a result of his remarkable foresight and good management of a good thing after he got it Salsbury died a very wealthy man.

COURTS TO SETTLE QUESTION

Conflict Between Church Factions in Philippines Must Be Judicially Adjusted.

MANILA, Jan. 3.—Solicitor General Areneta in a written opinion sustains Governor Taft's contention that he is not in a position to intervene regarding the possession of Roman Catholic property seized by independent Catholics and that the courts must settle the subject.

The adherents of the independent Catholic church have seized several churches and convents and in some instances native parish priests have seceded, continuing in possession of the churches, and have defied the new pastors appointed by the Roman Catholic authorities.

Archbishop Guidi, the papal delegate, has formally requested authority to dispossess the independent Catholics and restore the Roman Catholics, and to use the constabulary in so doing if necessary.

But the governor has declined to do so, holding that such action is beyond the powers of the executive. He also advised an appeal to the courts and cabled the facts to Secretary Root, who sustained him. Attorney General Wilfley concurs in Solicitor General Areneta's opinion, which Governor Taft will forward to Archbishop Guidi.

It is expected that the latter will institute proceedings to oust the independent Catholics, who claim that much of the church property belongs to the people. It is not thought that the incident will affect the friar lands negotiations proceeding between Governor Taft and Archbishop Guidi.

Crown Prince May Visit United States.

BERLIN, Jan. 3.—Emperor William is sending Crown Prince Frederick William to Russia as an educational experience. He probably will be present at the magnificent New Year's function of the Russian court January 10. The crown prince has visited England and Austria, and it is not improbable that he may visit the United States in 1904.

MUSIC AND MUSICIANS

Again the new year has rolled around and finds us open-eyed, expectant, anticipative. What will it bring us?

As we look over the year that is past we have many things to be thankful for, and especially is this true in the studio line. Omaha is essentially a city of teachers. The studio business in Omaha is always active. The towns adjacent to Omaha send in their singers and players to the teachers here for studio work, and, be it said, these enthusiastic young people from out of town are a delight to the teacher because of the earnestness with which they apply themselves to the work, realizing, apparently, that their lessons cost so much more than those of the city pupil, who is not obliged to take a train fifty or sixty miles, but can step on a street car at his or her own door and be at the studio in a few minutes.

And here is where the gain comes in, too, in a business way. How many students coming into Omaha will receive their tuition and go back home without visiting some of the stores?

I venture to say not one. In many cases it is a time for "shopping" between trains which is profitable indeed for the Omaha merchants, some of whom are probably blind at times to the real object of their study, and to the reality of music, the art.

Pupils do not come into town to study so-called "popular" music.

And now comes the merchant at Belturbet and complains because his customers "shop" in Omaha, and it would seem rather hard that he should be neglected and that his own deserved patronage should be withheld from him and extended to the man in Omaha who has no interest in Belturbet and who cares nothing for that smaller place.

But alas! and alack! There is another town called Ballinasloe, and it is smaller than Belturbet, and the Ballinasloe girls go to Belturbet to study and "shop" at Belturbet, just as in the preceding instance, neglecting, as it were, their local teacher and tradesmen, and doubtless there are in the little hamlet of Ballynahinch or Villageburg some young people who travel weekly into the next town, this same Ballinasloe, to learn, and to buy things.

Strange, isn't it, after all? But human nature is natural and human, and the tendency is always to seek the advantages of the greater town, even if the population is only five hundred or one thousand more. And so Villageburg goes to Ballinasloe, and Ballinasloe to Belturbet, and Belturbet to Omaha, and Omaha to Chicago, and Chicago to New York, and New York to Paris, and, of course, you know Paris is "the limit."

Let not the country town have a "grouch" because the city gets some of its retail business, for it in turn is getting it from the next in size. And it is not necessary for Omaha to complain because her people may run over to Chicago for a pair of gloves. It is a case of "pass it on," and if the friends in the adjacent towns think it unfair that their townspeople come to Omaha, let them also remember that there are many pupils from Omaha in eastern schools.

No city can control all the business of all its people. Let us in this new year be content to "pass it on" in every way.

If I hear a good word about a musician this year, a musician who is honestly, earnestly working for the good of the cause, it shall be my endeavor to "pass it on." If I hear anything mean or unkind about a friend I will "pass it up."

I hate those genial friends who (merely acquaintances as they are) come to you as your friend, with a lay like this: "I am one of those people who believe in telling a man to his face what he," etc., etc. To such friends I say: "Pass it on," if you wish, if you must, but for goodness sake, don't bother me with it.

Don't tell me the mean things people say about me. If they are untrue, how can they affect one, and if they are true, one knows them already.

I would banish to a land of forgetfulness and put to poppy-sleep all those kind persons who always "stood up for you" and who just couldn't help telling you "what a mean remark the other one made about you, and I just said you didn't deserve it, so I did!"

I want all the mean things, to be said behind my back. Let us all start off the New Year with the thought of passing along good words, kindly actions and generous thoughts. That does not mean gush nor sickening flattery. I shall try to be truthful and kind, not untruthful and sycophantic. I do not like to read a criticism full of fulsome gush, which was written by a person who verbally expressed an opposite opinion. Let us have truth and pass that on!

Mr. Oscar Gareissen has left Omaha and will take up his abode in the east. No matter what may have been Mr. Gareissen's reasons for going, and he has not made them public, Omaha loses a good musician. As a voice teacher I knew nothing of Mr. Gareissen, but as an interpreter, a singer, an accompanist, he challenges my admiration. I wish Oscar Rudolph Gareissen success in his new sphere, and I am reminded that when the May Festival association was being organized, and other musical persons were advocating the organization of a rival to that of Ak-Sar-Ben, Mr. Gareissen was one of the first to come forward in a letter pledging personal support.

The Tuesday morning musicale will have its next program on January 6 at the home of Mrs. Herman Kountze. Miss Paulson will have charge of the program, Chaminade being the composer. Mrs. Sheetz, Mrs. Sunderland and Miss Bishop will sing and Miss Hawley, Miss Paulson and Mrs. Crofoot will play.

The Oberlin College Glee club will give one of its unique concerts on Monday (tomorrow) night at the First Congregational church.

Miss Corinne Paulson gave a pupils' recital last Wednesday afternoon in her studio in the McCague building.

Let me once more remind teachers that they must not expect mention of their pupils' recitals in this column without written notification.

This column is for the general public, not for anyone or two musicians, but the department has not a force large enough to send out musical news-gatherers. If you have done anything good, "pass it on."

THOMAS J. KELLY.

Protection for Nation's Wealth.

In order to obtain better protection for the nation's wealth the Treasury department has decided to add to its massive vaults and complicated locks a novel electric burglar alarm. While the government is endeavoring to guard the nation's wealth it is very important that we should endeavor to protect our health from the inroads of disease. Then Hostetter's Stomach Bitters is needed. It will strengthen the stomach, purify the blood and cure indigestion, dyspepsia, constipation, biliousness and malaria. Try it today.

Chambers' School of Dancing, 17th & Douglas. Classes forming for Jan. Tel. F. 1775.

AMUSEMENTS. AMUSEMENTS.

BOYD'S Woodward & Burgess, Mgrs. ALL NEXT WEEK, OPENING MONDAY. Mats., Wed. and Sat.

EIGHT PERFORMANCES.
KLAW & ERLANGER'S
Stupendous Production of Gen. Lew Wallace's
BEN HUR
Dramatized by Wm. Young—Music by Edgar Stillman Kelley.
Prices, 50c, 75c, $1.00, $1.50, $2
A good seat for every performance. Box office open every day at 9 o'clock. Gallery seats on sale at Box Office for every performance.

SPECIAL—The curtain will rise promptly at 8 p. m. every evening and 2 p. m. at matinees, on the beautiful opening tableaux "The Star of Bethlehem," and patrons are requested to be in their seats punctually at those hours as no late comers will be seated until after the act is over. Free list positively suspended.

SEASONABLE FASHIONS

4324 Work Apron, Small, Medium, large.

Woman's Work Apron, 4324—Every housewife, every artist and every other woman whose occupation means danger of soil to her gowns, feels the need of a protective apron. This very excellent model was designed with direct reference to such need and is eminently serviceable and satisfactory at the same time that it is tasteful. The original is made of white lawn and is simply stitched, but gingham and all apron materials are appropriate and bands of embroidery can be substituted for the plain ones if desired.

The apron is made with and fronts and backs that are gathered at their upper edges and finished with bands that serve as a yoke. To these bands are attached others that form shoulder straps and which serve to keep the apron in place, a single button and buttonhole make the only fastening that is required.

The quantity of material required for the medium size is 4½ yards 27 inches wide, or 4½ yards 36 inches wide.

The pattern 4324 is cut in three sizes, small medium and large.

SEA CAPTAIN IS SUSPENDED

He Loses His Place on a Charge of Violating the Neutrality Laws.

NEW YORK, Jan. 3.—The Herald says that under charges based on a violation of the neutrality laws and with the alleged responsibility of having given information to the blockading force, which led to the capture of the Venezuelan gunboat Miranda at Maracaibo on December 20, Captain Terrill of the steamship Zulia of the Red D line has been suspended from duty.

It is alleged that Captain Terrill had arranged with the officers of a German war ship blockading Maracaibo that if when passing out of the harbor during the daytime the Zulia displayed its ensign twice it was understood this would be a signal to the ships blockading the port that a Venezuelan gunboat was inside. Should Zulia pass out after sundown it was agreed that the stern light was to be dropped twice.

Zulia remained at Maracaibo from December 17 until December 20, when it steamed out, reaching the blockade line shortly after sundown.

The German gunboat Panther was about abreast of Zulia when Captain Terrill, it is alleged, called his second officer, John Crasso, and instructed him to order the ship porter to lower the stern light twice. Captain Terrill declares the assertion that he signaled the German war ship is false.

Hindoo Savant Arrives.

SAN FRANCISCO, Jan. 3.—Swami Trigunatiata, a distinguished Hindoo savant, has arrived here direct from the Rama Krishna monastery in Calcutta, India, to make a pilgrimage around the world that will occupy from three to five years' time. He will remain in San Francisco for some weeks, teaching the philosophy of the Vedanta to the cult in this city, and then resume his journey.

HOTELS.

The MILLARD 15th and Douglas Sts OMAHA, NEB. Omaha's Leading Hotel
SPECIAL FEATURE.
LUNCHEON, FIFTY CENTS.
12:30 to 2 p. m.
SUNDAY, 5:30 p. m. DINNER, 75c
Steadily increasing business has necessitated an enlargement of this cafe, doubling its former capacity.

HOT SPRINGS, ARKANSAS.
THE PARK HOTEL HIGH CLASS
Finest Cafes West of New York.
$50,000 in Recent Improvements.
Open Jan. 3rd to May 15th.
Under New Management.
J. R. Hayes, C. A. Brant, Lessees.

BOYD'S Woodward & Burgess, Managers.
TUESDAY and WEDNESDAY NIGHTS
JANUARY 13-14
Wednesday Matinee.
Henry W. Savage Presents the Newest Musical Comedy—THE
PRINCE OF PILSEN
By Pixley and Luders, Authors of "KING DODO."
5 Months in Boston. 3 Months in Chicago.
100 in the Cast. 60 in the Chorus.
A Galaxy of Gorgeously Gowned Girls.
A Radiant Regiment of Real Singers.
PRICES:—Evenings—$1.50, $1.00, 75c, 50c, 25c. Matinee—$1.00, 75c, 50c, 25c.

CRIGHTON Orpheum
Telephone 1531.
Week Commencing Sunday Mat. Jan. 4
TODAY 2:15—TONIGHT 8:15
HIGH CLASS VAUDEVILLE
Barrows, Lancaster Co
Presenting "A Jolly Jollier."
Hill and Silviany
European Sensational Cyclists.
Les Dumonds
The Parisian Street Singers.
Mlle Rialta
Spectacular Terpsichorean Artiste.
Geo. W. Moore
The Topical Jester.
The Cole De Losse Duo
Kinodrome
New Life Motion Pictures.
Prices, 10c, 25c, 50c.
NOTICE—THURSDAY INSTEAD OF WEDNESDAY WILL BE OUR MID-WEEK MATINEE DAY HEREAFTER.

Gen. William Booth
founder of the Salvation Army, will lecture in
THE FIRST METHODIST CHURCH
(20th and Davenport Sts.)
WEDNESDAY, JAN 7, AT 8 P. M.
Subject: "The Lessons of My Life."
ADMISSION 25 CENTS.
Tickets can be obtained at the Salvation Army headquarters, 462 Bee building, and the Y. M. C. A.

Mr. Kelly ....
TEACHER OF
Singing,
Tone Production
Interpretation
Davidge Block,
18th and Farnam

In Cherry Blossom Time
JAPAN Honolulu, Manila and China. A small, exclusive party leaves early in March, returning early in June. Round the world party next October. Address
LEON F. COLLVER,
368 Boylston St., Boston.

BEE BLDG
PERFIELD PIANO CO.
WEBER, STORY & CLARK, LUDWIG SILLER AND CECILIANS.
Easy Terms, Big Values, Least Expense.
BEE BLDG