ABOUT PLAYS PLAYERS AND PLAYHOUSES

Omaha people had a chance to see something worth while at the theaters last week. Only one weak spot was noticed, the opening bill at the Boyd. After "Pickings from Puck" had passed came the bright and tuneful "Princess Chic," always a delight, and along with the opera came the blizzard, so that the beauties of the piece were wasted on empty seats. It seems a pity that "Happy Hooligan," for example, could have good weather, while the worst storm of the winter fell upon the brightest of comic operas. Kyrie Bellew drew out the patronage he deserved, and gave two splendid performances before large assemblages of Omaha fashionables. "San Toy" also drew good houses, but fell somewhat short of receiving the enthusiastic welcome that has been given other musical comedies during the season. The music is pretty, the scenery and costumes are beautiful, but the lines are deadly dull and the songs are not of the sort that are whistled and hummed for days after being heard. At the Creighton-Orpheum what was probably the best bill of the season drew large houses all week. The act of Leroy, Talma and Bosco is one of the most pleasing in the line of the magical and mystifying ever put on, and made an immense hit locally. Other features of the bill also proved very popular.

After having listened to "Sultan of Sulu," "Florodora," "Prince of Pilsen," "Little Duchess" and others of the bright, sparkling musical comedies that have moved in such a dazzling procession along the amusement highway during the last two or three years, "San Toy" reminds one very much of the benders Bertie Van Alstyne and the "fellahs down at the club" used to go on. They would order up an apollinaris lemonade and light a cigarette and sit and think and think and be perfectly devilish. In many ways "San Toy" is quite as exhilarating as an appelinaris lemonade. Some of its humor fairly makes one squirm with anxiety to get away. Our grandfathers maybe our great-grandfathers, used to sing "One little, two little," and so on up till they had enumerated "ten little Injun boys," and here comes the puissant and subtle mandarin, Yen How, and sings "One little, two little, three little, four little, five little, six little wives," with all the enthusiastic eclat of one who has made a discovery. Why he stopped at six doesn't appear. Ten or a dozen would have added that much more beauty to the stage picture, and wouldn't have prolonged the song a great deal. And then Li, the real humorist of the piece, is equipped with some excruciatingly funny business; that is, it was very funny indeed when first invented. When Harriet Beecher Stowe had Topsy steal Miss Ophelia's gloves and ribbon and get "caught with the goods" she added a quaint touch of humor to the pathos of her story; and that incident never fails to get a laugh when "Uncle Tom's Cabin" is presented on the stage. In this light it is a little bit surprising that when Tucker and Poppy and Dudley "frisked" Li and discovered a number of stolen articles of personal adornment that no one laughed. Maybe it was because of the general veneration for old age; and it was likely sympathy for innocence that induced the people to refrain from cachinnation when Li so blandly admitted that he was a "kleptolunatic." And in the same scene, when Li is giving expression to his desires for English dress, he does not specify a hat; that would never do. He distinctly orders a "billycock" hat; that ought to get a laugh, but it didn't. It probably went well in dear old Lunnon'. And, horrors! what a blunder "props" did make, for instead of providing Li with a "billycock" hat he gave him a "bowler." Took advantage of the poor Chinese's ignorance of correct English form, you know, and shunted off on him a "dicer" of a type he didn't want. And these are only samples of the "good things" with which "San Toy" fairly glistens.

Two topics for discussion, and even debate, which "age cannot wither nor custom stale," are the function of the critic and the elevation of the stage. Just at present the debate—for it is no longer a discussion—involves both these perennial subjects, and is growing in acerbity to the point where words will hardly suffice longer to express the ideas of the disputants. Indeed, one or two of them seem to have already exhausted their ideas and to have resorted to epithets in lieu thereof. In times past The Bee has tried to make its position clear on the matter of criticism, and is glad to state that it finds its attitude quite in line with that of some who are recognized as leaders if not actual authorities on matters pertaining to the theater. By these it is held that the critic's office is a most important one, to the public and to the actor alike; but it is also contended that the critic should be capable not only of forming a sound judgment, but of giving to it intelligent expression, and moreover, endowed with a sufficient appreciation of the dignity of his position to prevent him from ever stooping to mere abuse or to indulging in personalities. Critics who come within the scope of these requirements are not unwelcome to the actor, even though the latter may not always find favor with the former. In a private letter to the dramatic editor of The Bee, Mr. E. H. Sothern gives good expression to the attitude of the honest actor toward the critic thus: "I like a controversy myself, because it begets friendships. I like a man who can stand up against me, but d—n the beggar who goes away from the contest and spits on your coat as it hangs in the hall." Mr. Sothern has been more mauled and hauled by the critics during the present season than any other man on the American stage, but further along in the same letter he speaks of the man who has most mercilessly criticized him—mark, criticized, not abused—in terms of the highest regard. Unfortunately, the office of critic has been so generally prostituted under the malevolent ministration of the "modern" journalist that it has come to be little more than a vehicle for the expression of personal spite or the puffery that is purchased. Some of the most graceful writers on stage topics have fallen into this habit, to the end that they have not only lost their own influence, but have done a great deal to destroy the influence of the honest writers who have striven to maintain the traditions of their high calling. This is the regrettable nature of the situation, for it brings discredit not alone on the offenders, but the earnest and conscientious critic must also suffer, for the public is not at all likely to discriminate. As to the honest actor, so to the honest critic—the highest reward that may come is the consciousness of having done right according to the light that is within him.

The elevation of the stage is also a perennial topic for debate, but, fortunately, while the debaters are wrangling over means, the natural law of change is working out the salvation of the stage. Progress is the order of the day in matters theatrical, the same as in other walks of life. No one who is at all familiar with the topic will undertake to maintain that the stage has not advanced as rapidly in morality as it has in any other direction. It may be that certain topics are still discussed from the stage with a freedom that seems shocking to persons of delicate minds, but it must be admitted that the freedom of the stage is not one whit more prone to take advantage of its license in this direction than the average novel, "with a purpose." It may be that the difference lies in the fact that we do not like to hear spoken the words that we can read without a shudder. The spasmodic outbursts of protest against the moral tone of the stage nowadays generally come from well-meaning persons who lack practicality in this direction, no matter how sound they may be in others. One of these is thus discussed in the Philadelphia Press:

> The latest proposal to "elevate the stage" comes from a professor of Greek in the Northwestern university, who would have all plays censored before public production by a committee of "representative moral citizens."
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> There is only one objection to this scheme. It is impossible. There is no authority competent to decide upon the constitution of a committee of "representative moral citizens;" if there were it would be much simpler to have this authority censor the play, and be done with it.
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> Censorship, not by public opinion but by authority, has been tried in England for more than 150 years. Nobody but the censor himself and the lord chamberlain, who appoints him, regards it as aught but a dismal, annoying and futile restriction upon dramatic art. It does not limit the output of bad plays, and it not unseldom keeps good plays off the stage.
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> The only way permanently to elevate the drama is to elevate the audiences who support the drama, and whose lives are reflected in that drama. When somebody has discovered how to do this, we shall find that there is nothing the matter with the stage.

Coming Events.

This afternoon "Shore Acres," James A. Herne's drama of homely life, will be opened at the Boyd for an engagement that includes tonight and Monday night. Since Mr. Herne's death "Shore Acres" has remained under the control of Mrs. Herne and has not been allowed to deteriorate in any particular. The acting company contains all the old players, with one or two exceptions, who have so long been identified with the play. Mr. James T. Galloway will again appear in the role of Nathaniel Berry and Mr. Atkins Lawrence as Martin Berry, the thick-headed brother. These two actors were long identified with Mr. Herne and they have retained all his bits of stage business. This is equally true of Miss Belle Theadore, who gives such a capital rendition of Ma Berry; Mr. William M. Burton, the Josiah Blake; Mr. Charles E. Fisher, the Joel Gates, and Mr. James Burrows, the captain of the Liddy Ann. Mr. Herbert Flansburgh, who has won such a success as Dr. Warren, was a protege of Mr. Herne's, and gives promise of becoming a noted character actor. The children in "Shore Acres" are also a most attractive feature. Although they have to be changed from time to time, owing to their outgrowing the parts, Mrs. Herne devotes a deal of time and attention to their characterizations and this results in keeping them within the picture.

S. Miller Kent, the young actor who succeeded Nat Goodwin in the role of Teddy North in "The Cowboy and the Lady," will be seen at the Boyd theater Tuesday and Wednesday nights and Wednesday matinee. Mr. Kent presented the play in Omaha last season, when it was well received.

"Sherlock Holmes" at Boyd's new theater for three nights and one Saturday matinee, commencing Thursday, February 19, is almost enough of an announcement to test the capacity of the theater to its utmost at every performance. Mr. Gillette's success at the Garrick theater, New York, his tour of two years ago throughout the largest cities of the east, his successful engagement of eight months at Sir Henry Irving's Lyceum theater, London, are all known to theater patrons, and his short engagement here on his way to the Pacific coast will give Omaha people an opportunity to see the man and the play which have attracted so much attention everywhere. This engagement will be the first and the last that Mr. Gillette will play here in this piece. Plans made two years ago can no longer be postponed and Mr. Gillette is under contract to appear in something else next year. He has the same company which appeared with him in New York and London and all of the unique and scenic effects which have done so much toward making "Sherlock Holmes" a success.

At the Orpheum, commencing with a matinee today, the Orpheum Road Show, under direction of Martin Beck, general manager of the Orpheum Circuit company, will play its annual engagement. With two exceptions the names on its roster this season are new, and those two are McIntyre and Heath. In Omaha their favor is well established, for they enjoy the personal acquaintance of a large circle, having resided here in the early '80s. As a vehicle for their fun-making black-face delineations, they will present for the first half of the week a few sketch entitled "On Guard." For the latter half of the week they will put on their famous old "Georgia Minstrels." Another prominent contributor to the comedy element will be Nat Wills, who of the many comedians in the tramp guise is said to be the pace-maker. Nick Long and Idalene Cotton, who for a time were members of Dan Daly's company, will play "The Critic and the Lady," a new sketch dealing with an actress who objects to being interviewed and a critic who adopts the ruse of being a photographer. Mignonette Kokin, with her pretty gowns, successfully directs her efforts to singing and dancing. The sensational novelty of the program will be Rawson and June, who present for the first time to our theater patrons boomerang throwing. They not only are adepts with this primitive weapon of the bushman of the antipodes, but include in their specialties club juggling, spear throwing and bow and arrow shooting. The Melini trio, new-comers, constitute the musical feature, who are said to be excellent. They are styled the Milanese minstrels, their act being given in the form of the street singers. Julius M. Tannan has a monologue uniquely his own. He gives imitations of the curtain speeches of celebrated actors.

For the Tri-City Press club entertainment to be given at Boyd's theater next Monday afternoon the newspaper scribes in charge have secured an attractive program. The local features, which were the latest additions to the card, will rank directly with the theatrical portions, as musical talent of the highest professional character has been obtained.

Mr. Robert Cuscaden, the Omaha violinist, who created such a favorable impression here recently upon his return from years of study abroad, will give a triology of famous string selections. In a series of public recitals just ended Mr. Cuscaden has established his repute as a violinist. Mr. Delmore Cheney, who was for eight years the basso in the Schumann quartet, the most famous men's four in America, will sing second on te program. His will be the selection "Let All Obey," from Stephen Leach's "Enchantress." Mr. Cheney has but recently come to Omaha, and, by a peculiar coincidence, sang at the St. Louis Press club entertainment given in that city a short time ago.

Frederick B. Pates, a tenor, who has had eight years' experience in grand opera troupes, will be fourth on the program. Mr. Pates is another newcomer, who has never yet sung in public here. His is a lyric tenor of much power. He will sing Balfe's famous Cavatina, "Come Into the Garden, Maud," among the most notable tenor solo production of the author of the "Bohemian Girl."

Carl Reiter, the manager of the Orpheum theater, while a local attraction, will give a theatrical act. It is expected that his monologue will prove the big hit of the afternoon.

Two selections from legitimate vaudeville will also grace the program. Manager Reiter has chosen Mignonette Kokin, the dancer, and the Milani trio, Milanese minstrels, from the Orpheum of this week, as the strongest attractions for the press club program. Each act stands high in its line.

With the rendition complete of the first first act of "Shore Acres" the program will close. The act occupies thirty-five minutes, and brings upon the stage sixteen of the two dozen actors in the troupe. James A. Herne's own company will give the act, and it has just secured new scenery entire. The part selected is the barnyard scene, famous the country over for its realism.

Ossip Gabrillowitsch, the most brilliant of the younger group of piano virtuosi, will play at the Kountze Memorial church Tuesday evening, February 17. His reputation has preceded him. The sale of reserved seats will open at Mandelberg's jewelry store Thursday morning.

Elks lodge No. 39 of this city is preparing to give an entertainment followed by a masquerade ball at the Ak-Sar-Ben den that will eclipse anything in an amusement way it has attempted since its organization. It will be on the order of the swell public functions given at the Madison Square Garden, New York. The den will be practically rebuilt to accommodate the function. The galleries will be carpeted and reseated. Boxes will be arranged for exclusive parties. The lower floor will be cleared for dancing, with the exception of a wide promenade that will encircle it. This promenade will be carpeted and lined with flowers and potted palms and plants. Retiring rooms for the ladies and smoking rooms for the men will be built. For dancing an orchestra of sixty men of the pick of the musicians of Omaha will be in attendance. On the dancing floor no one will be allowed besides those holding invitations. To serve as an incentive to elaborateness and originality of costumes rich and costly prizes will be offered. The Elk funmakers will be the entertainers. They will be dressed to represent Happy Hooligan, Gloomy Gus, Foxy Grandpa and the other characters of the comic papers. A novelty to be given will be a minuet and other old-time dances given by a quartet of dancers garbed in the costumes of long ago. When the solicitors call on you to buy tickets, buy for the sake of the cause if nothing else.

Gossip of Stageland.

Frank Mordaunt, well known all over the country, is very sick at a sanitarium near Stanford, Conn.

Cole Younger, being out of reach of the Minnesota courts, is to go on the stage. This is another step toward the elevation so much talked about.

Laura Biggar is to be starred in a drama built on the events of her life. Her co-conspirators ought to be so presented as to receive the justification the Jersey courts denied them.

While the engagement of Robert Hilliard in "Jim Bludso" is spoken of as a success, the announcement is followed by the further information that Mr. Hilliard will return to vaudeville next week.

Mary Shaw and Amelia Bingham are now accused of having designs on "Hamlet." Maybe one of these women will realize the much discussed characterization of the part in which so many ambitious men have failed to please the critics.

M. R. Bimberg, executive head of the West End Amusement company, which controls the West End theater in New York, has declared his independence of the "trust." His complaint is that he was discriminated against in the matter of bookings.

Robert Bell of Denver is energetically pushing his plan for a sanitarium for actors suffering from tuberculosis or other pulmonary diseases. He has secured ample backing for the project and expects to be able to take over a handsome building at Manitou, Colo., for the purposes of the home. Much interest in the proposition has been shown in the east, and the outlook for its permanence is good.

From a school girl to a prima donna in two months is literally the history of Vera Michelena, who so charmed Omahans early this week by the manner in which she sang the title role in "Princess Chic." Michelena had been in the part but eight weeks and before that time she had never appeared in a theatrical production. But more important to the young star than even this meteoric rise is her prospect for next season, as John Slocum, manager of the Kirke La Shelle attractions, confided to a friend while here that he intended starring her in "The Fortune Teller." This was not meant for publication, and the young woman herself does not yet know of the plans for her further exaltation. Vera Michelena is but 18 years of age. She is a San Francisco girl, the daughter of the once famous Italian tenor, Michelena, who now conducts a conservatory in San Francisco. Last season Maude Lillian Berry was singing the star part in the "Princess Chic." This season Slocum started the company off with a new prima donna. He got as far as San Francisco and there Michelena was taken from her father's school and given the part. Her Italian ancestry seemed to make her all that was desired with but little stage training. She already had the temperament and study with her father had given her the true lyric Italian style of singing so effective in light opera. In San Francisco, when she made her stage debut, Michelena was widely advertised as a niece of President Castro of Venezuela. This proved a great hit, but Michelena indignantly denied the tale and came near causing endless trouble for the enterprising agent, who billed his Italian daughter as of Spanish blood.

MUSIC AND MUSICIANS

And here cometh Breitkoff & Haertel, Leipzig, with an English version by John Bernhoff to "Schoen Gretlein," a song-cycle by Von Fielitz. This constitutes "No. 2. Poems One Ought to Forget:"

I.

A youth passed by the garden gate,
With auburn locks encircling
His noble brow and with eyes so bright;
The morning bells were ringing.

II.

My throbbing heart beats loud and fast
And troubled thoughts come o'er me;
The dew still lingers on the grass,
The youth is gone by; farewell, love!

Is there not a question as to whether the "auburn locks" belong to the youth or to the gate? And is it not possible that "the morning bells were ringing with eyes so bright?" Perish the thought. Bells ring with tongues, not eyes.

Other belles—but that'll do; it is no time to indulge in idle quip or useless jest.

Miss Fannie Arnold will present, with the assistance of local artists, a series of evenings with Wagner at Unity church on February 14, March 14, April 18 and May 23. Mr. Joseph Gahm will be the pianist of the series. A chorus, which has been working for some time in Wagnerian studies, will sing. Surely there is a "Wagner revival" on.

The Woman's club presents Mrs. William Spencer Crosby in Wagner lecture-recitals on February 23 and 24. But Miss Arnold's Wagner scheme—the first one planned—should not be neglected. There is room for both.

There are several good attractions booked for this month, the first being the appearance of the Swedish Ladies' Quintette, which will take place at the Boyd on Thursday evening, February 12. If one is to form any opinion from the press notices, this organization is a very good one, having done a great many of the bigger cities, both here and in Europe, and receiving high encomiums.

The next attraction is the recital by Ossp Gabrillowitsch, who, as you very plainly see, has made a name for himself, and a big one at that. Mr. Gabrillowitsch will play on February 17, Tuesday night. The pianists tell me that this will be a rare treat. I have never heard him, but his reputation has not been assailed in any particular, so that an evening of the best at the piano can be looked forward to with pleasure.

The next musical offering will be the local production of Arthur Whiting's song-cycle, from the poem of Oliver Hereford, "Overheard in a Garden," the musical production being named "Floriana." This will be at the St. Mary's Avenue Congregational church.

The appearance of Kocian, the young violinist who, like Kubelik, comes from Bohemia, is at the Boyd on February 22, Washington's birthday. The appearance will be a matinee, I believe.

Then on Saturday, the 28th, will occur the first of the Lenten musicales, with Genevieve Clark Wilson of Chicago, the distinguished soprano, as the attraction.

And, en passant, let me remark that if Omaha managers lose money occasionally on their ventures, they must accept a share of the blame upon their own shoulders. Up to the day I have not received from the managements the slightest intimation that either Gabrilowitsch or Kocian is coming. I have learned it from personal sources. This is true of almost all attractions playing in Omaha. There is not enough attention paid to the getting up of suitable advance notices. Look at the theatrical business; see what a busy man the press man is. If my friends, the managers, want to receive publicity in this column, they should supply me with at least the meager information that a star is about to shine forth in the local firmament. Out of purely personal courtesy and kindly feeling to the various managements The Bee has, in its musical department, endeavored to find out something about their attractions, which it was thought would be of interest to the people; but let the managers remember this, in case at some time they are ignored.

I asked the musical critic of an Omaha daily last week if he were troubled this way. He immediately cited an instance of very recent date where he was obliged to telephone to the local management and ask personally for the tickets. Therein we differ. He is more amiable than I am.

I have just received from a friend in Chicago the clipping from which the following excerpt is taken about the work of George Hamlin, artist, in the city of Boston. Those who know Mr. Hamlin will bear me out in the statement that he is certainly a prophet of the reckless and subtle Richard Strauss, and that he has a gift of imparting the fruit of his study in such a way that Strauss becomes really intelligible to an audience. (Now, please do not say that I wrote that a Strauss waltz could not be understood—that is the manner in which one is generally quoted. There is the Strauss of the many waltz and the Strauss of the mystic mist, and behold there is indeed a difference.) But this is not evidence. To continue, the fact that George Hamlin—who is now prominent enough to spell his name Georg—went to the somewhat reserved circles of Boston and received these lines from that lion of the tribe of Judah of criticism, Phillip Hale, is rejoicing his best friends, and he has many of these:

> Mr. Hamlin has devoted himself of late to the study of Strauss, the composer of songs. He has done this without consuming thought of pecuniary success, without the desire of starring a fad and becoming a lion among ladies, without pontifical pretense. For Mr. Hamlin is not a musical poseur; he is a singer of uncommon intelligence; he is that still rarer bird, a tenor with brains. The songs of Strauss appeal to him as they must to every broad-minded or sensitive musician.
>
> He finds such beauty in these songs after he has made them to his own that he wishes others to share in his pleasure. He does not write polemical articles; he does not find fault with other composers of songs; he announces his recitals modestly, as though he said: "Here are songs which give me great pleasure. Some are nobly sensuous; some are full of sacred emotion; some chant sonorously the joys of nature and the ecstacy of glowing life; and one or two are witty and ironical, and if ironical, they are at the same time pathetic. Listen to them all and see if you do not agree with me."
>
> Thus he appears on the stage, a sincere and enthusiastic interpreter of Richard Strauss, and since he is a true and skilled interpreter, since he sings with the authority of knowledge as well as of conviction, his interpretation is at once accepted, and his enthusiasm is contagious.
>
> Nor is it the least brilliant feather in the cap of Strauss that he has drawn unto him such disciples.

In this connection I may state that Mr. Hamlin has been signed as one of the soloists at the May festival, prox. It is to be hoped that at one of the six concerts of that occasion he may be heard in his special work.

The May festival choir will in future meet in the large assembly room of the Board of Education on the fifth floor of the city hall. The rehearsals will be on Monday nights, as before.

This the board kindly granted at some inconvenience, in order to show their interest and encouragement. Member Stubendorf said, in his naive way: "How can we get a quorum with such good music going on right close?" So he was given a pledge that all members of the board would be excluded from rehearsal until their meeting was over, or would be admitted by ticket signed by the full board in session. And that at the close of each rehearsal there would be a special musical program reserved for them.

The festival choir feels very grateful to the board for its prompt action in supplying it with commodious quarters, the church room, which has been used, being now too small for the membership.

Members of the choir will find it advisable to come earlier than usual, on account of the necessary delay in getting to the rehearsal room, the elevator being limited in capacity.

The social part of the rehearsals will, in future, be held from 7:30 to 8 p. m.

Visitors admitted only by ticket.

Mr. Richard Wherry, whose fine tenor voice was well known to Omaha people some ten years ago, is visiting in the city. He has consented to sing the offertory solo at the First Methodist Episcopal church this morning. He has selected the "Gates of Heaven" by Schnecker, to which the director of music of that church has arranged a choral "interlude" as it were.

THOMAS J. KELLY.

HAIL COLUMBIA!

Columbia Graphaphone Company Opens One of Its Big Stores in Omaha.

Our forefathers enjoyed life in their way and had many forms of amusement which we yet appreciate, but the opportunities which even the middle class can have at small expense nowadays would make our grandfathers and grandmothers think they hadn't lived at all if they could enjoy what we have within our reach. Some wonderful inventions have been made within the last few years, one of the most important of which is the graphophone. The popularity of this machine has been gained because of the entertainment and amusement which it affords. The improvement made on these machines of late and the remarkable advancement in the process of making, records has gone beyond the hope of the most sanguine. The moulded record and disc graphophones, manufactured under entirely new Columbia process, are some of the latest improvements and they are now perfected to the extent that the scratchy and muffled sound is done away with and instead the strains are now smooth, clear and resonant, rendering both the vocal and instrumental music unexcelled.

A recent special cable dispatch to the New York World gave an account of the New Year's reception held by the queen of England in the Royal palace, describing how one of our American Talking Machines was the unrivalled center of attraction.

Another interesting and important use of the Graphophone is that of language teaching. A Graphophone cylinder on which an exercise in a foreign language has been recorded by a teacher becomes, so to speak, a living text book that talks to the pupil—a patient instructor that repeats words and sentences uncomplainingly as often as desired. In this way the ear and tongue quickly acquire familiarity with foreign words as they are spoken, the only requirements being your spare moments with a set of German, French or Spanish Records.

The value of the graphophone as a mechanical amanuensis and substitute for the stenographer cannot be overestimated. The absolute accuracy, the constant readiness and the economy of the mechanical as compared with the human amanuensis, have brought it into favor and use in the largest business establishments. In fact, some of the large Chicago mercantile houses have in daily operation as high as seventy-five graphophones in a single office for handling their correspondence, which by the aid of these wonderful machines reduces the expense fully 50 per cent.

Bridgeport, Con., is a town rich in factories, and among all its vast manufacturing enterprises there is probably none more interesting than that of the American Graphophone company. This factory has a capacity at present of 600 machines and 40,000 records per day. This estimate, however, is based on a working day of ten hours, and the factory has to be kept in operation overtime in order to supply the demand.

All goods manufactured by the American Graphophone company are controlled and sold by the Columbia Phonograph company, which has over twenty selling depots in the United States and has just opened a branch in Omaha. They succeed the Wittmann company and have remodeled and equipped their store at Seventeenth and Farnam streets until it is one of the most attractive places in the city. This is the first exclusive talking machine store Omaha has ever had, and as the company has not spared expense to make it equal to any in the country Omahans are to be congratulated upon its advent. Mr. J. H. Wittmann will continue as manager, ably assisted by Mr. G. L. Smith, both of whom have many friends who wish them success.

Mr. Wittmann stated to The Bee representative that it was his determination to give Omaha every possible metropolitan advantage, besides maintaining an office here where the consumer can positively find everything and anything in talking machines or supplies at all times and with the unexcelled facilities their Omaha office will fairly rival the Chicago or New York offices.

They further intend in the very near future to give the people of Omaha an opportunity of meeting the world's most famous record making artist, Mr. Cal Stewart. Mr. Stewart's Uncle Josh records are too well known to need further comment, but they intend to have this star attraction brought to Omaha for one matinee and evening's entertainment where the public will be invited free to meet this prince of entertainers and learn exactly how he makes his famous records. Further particulars will follow.

TRAIN PUPILS FOR TRADE

Schools Should Limit Studies to Useful Arts and Sciences, Say Speakers at Educators' Convention.

ANN ARBOR, Mich., Feb. 6.—The first session today of the convention of educators and business men, who are here discussing higher commercial education, was given over to papers by prominent educators. Prof. W. A. Scott of the University of Wisconsin declared that detailed commercial courses must be introduced into colleges.

Chesaman A. Herrick, principal of the Central High school of Philadelphia, said there was no inducement nowadays for young men to go through high schools in view of the lack of studies in the curriculum.

Prof. E. D. Jones of the University of Michigan declared that business men were needed as special lecturers in commercial courses, and said:

"We must bring the students to the business men by means of summer schools located in industrial centers, where actual contact may be had with industrial conditions."

Prof. R. H. Thurston of Cornell spoke tonight on "To What Extent and in What Way Should Students of Commerce Study Science?"

He said:

The constant endeavor of school boards to crowd the whole pantology of a liberal education into a common school system can never succeed. In general, where the pupil is to go directly into business, the technical science of the curriculum should be mathematics, the sciences of physics, and particularly chemistry.

SHIPS ARE SOON TO DEPART

Crews Making Active Preparations for Voyage of Battleships to the Coast of Honduras.

SAN FRANCISCO, Feb. 7.—Active preparations are being made for the early departure of the flagship New York and the cruisers Boston, Marblehead and Ranger for the coast of Honduras. Stores for all the ships will be placed aboard today.

Admiral Glass has received orders fixing a time to sail, and it is possible that they will be detained here until the arrival of written orders. There is a probability, however, that orders will be received here by wire, in which case the four vessels may get away tomorrow or Monday morning.

BARBER'S ITCH.

FREE SAMPLE!

ECZEMA CAN BE CURED.

Call at the below named drug stores and receive a free sample of REMICK'S ECZEMA CURE, the great remedy for Eczema, Pimples, Dandruff, Skin Eruptions and Piles. In cases of long standing, purify the blood by taking Remick's Pepsin Blood Tonic.

ECZEMA IN LONDON, ENGLAND.

FROM LONDON, ENGLAND.

I have used your Remick's Eczema Cure and Remick's Pepsin Blood Tonic for treatment of a very obstinate case of eczema, after having consulted the very best of physicians in this city without success, and can conscientiously recommend them to any one of my friends afflicted with this dreadful disease. I have been afflicted with eczema for nearly four years, and Remick's Eczema Cure and Remick's Pepsin Blood Tonic have been the only remedies that I have been able to obtain any relief from, after using many other preparations.

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AMUSEMENTS.

BOYD'S Woodward & Burgess Managers.

This Afternoon, Tonight, Monday Night.

America's Greatest Home Play, James A. Herne's

SHORE ACRES

Presented under the direction of Mrs. James A. Herne

NEW SCENERY AND MECHANICAL NOVELTIES

Prices—Matinee, 25c, 50c; Night, 25c, 50c, 75c, $1.

Tuesday and Wednesday Nights—Matinee Wednesday

The Young Romantic Actor

S. MILLER KENT

Presenting Nat Goodwin's Great Success

The Cowboy and the Lady

With the Original Knickerbocker Theatre Production.

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For 4 Performances, Starting Thursday, Feb. 19.

WILLIAM GILLETTE IN SHERLOCK HOLMES

Seats on sale Monday, February 16.

The Season's Most Notable Social Event.

THE ELKS' ANNUAL

Entertainment and Masquerade Ball

At Ak-Sar-Ben Den Monday, February 23

Under the auspices of B. P. O. E. No. 39 of Omaha. Admission to dancing floor, $1.50. Only those holding invitations permitted on the floor. Tickets to spectators' gallery, $1.00, reserved seats. Costly prizes will be given for the most graceful and the best costumed dancers. The Elks lodge is preparing a program of entertaining novelties to be given on this night that will eclipse anything they have given before, or anyone else has.

SEASONABLE FASHIONS

4283 Long Coat, 32 to 40 bust.

Woman's Long Coat with Capes, 4283—Perforated for Three-Quarter Length—Long coats are much in vogue and are both protective and comfortable. This stylish example includes the becoming and fashionable capes and becomes suited to traveling, general use, driving or bad weather wear, as it is made of one material or another. The original from which the drawing was made is of dark gray cravenette with collar of velvet and handsome smoked pearl buttons, but cloths of various sorts, taffeta and checked louisine silks are equally appropriate. The edges are finished with double rows of machine stitching in black silk.

The coat is made with loose fitting, double-breasted fronts and backs which outline the figure stylishly and are joined by means of under-arm gores. The under-arm seams are left open for a few inches above the lower edge to allow greater freedom and at each front is inserted a pocket underneath a lap. The sleeves are two-seamed and are finished with roll-over cuffs. Over the shoulders are arranged triple capes that are cut without fullness. The neck is finished with a regulation collar and lapels that turn back over the edges of the capes.

The quantity of material required for the medium size is 5¼ yards 44 inches wide or 4 yards 52 inches wide.

The pattern 4283 is cut in sizes for a 32, 34, 36, 38 and 40-inch bust measure.

For the accommodation of The Bee readers these patterns, which usually retail at from 25 to 50 cents, will be furnished at a nominal price, 10 cents, which covers all expense. In order to get a pattern enclose 10 cents, give number and name of pattern wanted and bust measure.

CREIGHTON **Orpheum** Telephone 1531.

Week Commencing Sunday Mat. Feb. 8

TODAY 2:15—TONIGHT 8:15

The Orpheum Show

Direction Martin Beck

Vaudeville All Star Aggregation

McIntyre and Heath

Presenting First Half of Week "On Guard" The Latter Half "The Georgia Minstrels."

Nat Wills

The Happy Tramp.

Nick Long and Idaline Cotton

In "The Critic and the Lady."

Mignonette Kokin

Dansense.

Rawson and June

The Australian Boomerang Throwers.

Melani Trio

The Milanese Minstrels

Julius M. Tannan

The Famous Impersonator.

Kinodrome

New Moving Scenes.

Regular Prices, 10c, 25c, 50c.

KOUNTZE MEMORIAL CHURCH

Tuesday evening, February 17th, 1903.

OSSIP GABRILLOWITSCH

—the most eminent pianist touring this country today. Reserved seats sale opens Thursday, February 12th, at Mandelberg's jewelry store.

Prices 50c, 75c and $1.00.

TRI-CITY PRESS CLUB ENTERTAINMENT BOYD'S THEATER, FEB. 9TH

Matinee

SHORE ACRES and ORPHEUM VAUDEVILLE

Reserved Seats $1.00.

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