ABOUT PLAYS PLAYERS AND PLAYHOUSES

Give the people what they want and they topica. This surely doesn't indicate that an excellent example of this during the last week, when popular attractions filled all the houses to overflowing at each of the performances. Consequently the smile that won't wear off again looks out of the manager's office and the air of prosperity fully warrants the good feeling that is manifest.

It is not often that a genuine comedy in

real life gets its expression on the stage, but a splendid example of this has been given in Omaha during the last week. On the stage when the sultan of Sulu came forward everything was smiles and laughter and apparently the happlest combins tion of well satisfied people ever seen. Back of the scenes the situation is exactly re-And thereby hange this tale: Maud Lillian Berri had the Henrietta Budd role, but was removed to give the place to Cheridah Simpson. Now it happens that in private life Maud Idlilan isn't Berri at all, but Moulan, being the wife of Frank Moulan, the principal comedian of the company. When the end of the company's long stay in New York was reached Florenz Ziegfeld offered Moulan much more money than Savage is paying to come over and be part of the Anna Held show, and Moulan Then came Henry W. Savage into and secured an order to require time Fred Frear was playing the Ki-Ram role and doing well with it. At Kansas City Moulian rejoined the company, but his wife with him as his dresser, but this was refused him and Mrs. Moulan was also accompanies the troupe any longer it will be on another train, or at least in another car and if her husband rides with her he will have to pay his own fare. The feeling between the Moulans, Frank and Maud Lillian and Cherry Simpson is such that if the latter were a real cherry and were immersed in a cocktail the Sultan Ki-Ram would never think of drinking it to rescue her. But he is required to make love to her every night and that is just what Maud Lillian doesn't like about it; she cannot bear to see her husband even make stage love to another woman, and if the business is done with anything like fervor the matter is taken up as unfinished business as soon as the Moulan family is convened again in regular session. Cheridah is delightfully indifferent to the feelings of either Frank or Maud Lillian; indeed, it is suggested that she is getting just a little weentle teentle bit of satisfaction out of the opportunity the situation affords her to rub it into somebody she doesn't particularly care for. In the meantime Moulan is doing his best to secure his discharge from the Savage company, knowing the better thing financially that awaits im in New York; but he isn't slighting his work on the stage. The manager of the company says Moulan is perfectly honorable in all his acts and that his performince is as good now as at any time, unless it be the one little scene with Cherry, in which he has his choice of being lukewarm on the stage or getting properly warmed up when he reaches home. And then there's Fred Frear, who is doing splendid work as Hadii each night, who is waiting for the affair to eventuate so that e can get the position of Ki-Ram again. real fun in this cituation. If George Ade would only take hold of it he could make better musical comedy out of it than he did in the material he worked over for "Peggy from Paris."

the American drama may be fostered, is again rife in the east, and some names of line potency and weight are connected with the discussion. About the first question that suggests itself in this connection is, Have we an American drama worthy of preservation? If we take the theaters as a guide, the answer is no; we have no American drama worthy of the name. In support of this assertion the play bills at the New York theaters for last week furnish ample proof. Here is a list of the plays offered at the theaters in New York for the week ending last night, taken from the advertising columns of the Tribune and "The Sign of the Four." A. Conan (English); "The Medal and the musical comedy, Owen Hall and Bydney Jones (English); "A Proud Justin Huntley McCarthy, (Eng-"Raffles," E. W. Hornung (Eng-"The Admirable Crichton," J. M. (English); "Little Mary," J. M. Barrie (English); "Merely Mary Ann," Israel Zangwill (English); "Bweet Kitty Egerton Castle (English): this play is made by David Belasco from Castie's book, "A Bath Comedy"); "Candida." Bernard Shaw (English); "The Idler," C. Haddon Chambers (English); "The Marriage of Kitty," "A Country Girl," "Dorothy Vernon of Haddon Hall," "Terence,"
"Robert Emmett," "The Girl from Kays" and "Mother Coose," all of them of either English or Irish origin and by writers who live across the water; "The Secret of inelle" and "Mams'elle Napoleon," both from the French, and "Harriet's Honon," adapted from the German, while Liselott" is given in fts original German. estaning with tomorrow this list of forsigners on the American stage in New York will be augmented by the addition of two plays by Shakespeare and one by Richard day by Pierre Decourcelle

Agitation for a national theater, at which

Here is how the American dramatists were represented in New York during the "The County Chairman," George Ade; "Glad of It," Clyde Fitch; "The Virginian," Owen Wister; "Ranson's Folly," Richard Harding Davis; "Soldiers of Fortune," Richard Harding Davis; "The Other Giri," Augustus H. Thomas; "His Sister's Shame," Dore Davidson; "No Wedding Bells for Her," Theodore Kremer; "The Wayward Son," in which a real locomotive dashes across the stage; "Our New Minwell remembered in Omaha; "Way Down East," Lottle Blair Parker's masterpiece; "Babes in Toyland," an extravagansa. One of these pieces at least deals with Americans in a foreign land, none of them are of any moment, and at least four of them are of the cheap and tawdry

Thirty-two pieces running at as many theaters in the great center of American business life, and only twelve of them by American authors, and of the twelve only three dealing with distinctly American

will surely go to the theater. Omaha had there is much of an American drama to be fostered. Not so many years ago the Ameridan theater was in a large measure dominated by the American author, and thinking that the purely American in the dramatic field would become a permanent feature of the literature of the country. To what the decadence is due is hardly worth the trouble of debate; it is sufficient that the decadence is noted. In other avenues of literary endeavor we have writers of merit and strength; men and women whose thought is a recognized power in the world. But the glants in the dramatic line we have not. Bartley Campbell is one who filled a large space, and Bronson Howard loomed up big at one time. Campbell is dead, and Howard has been content to enjoy his laurels and royalties these many years. Mark Twain's works afforded some excellent comedies, but they are neglected absolutely, and the same is true to a great extent of the others whose writings for the stage seemed to promise something for a distinctly American drama. Clyde Fitch has the floor, and he is as un-American as it is possible for a New Yorker to become; 'Gussie" Thomas did very well with his "state" plays, got along very nicely for a time, although none of the later ones Moulan to respect a certain contract that quite came up to the mark he set in his has yet fifteen months to run. During this first, "Alabama," while his latest, "Colorado," was as near a fallure as a successful author cares to get; Marguerite Merrington finshed on the scene like a bright star, and much against his will. He wanted to take has all but died out, leaving not even a smudge of smoke to mark her course Belasco adapts, and with all his mastery ordered excluded from the special cars in of stage craft, and his imagery of theatwhich the company travels, so that if she rical pictures, he is not an author, and it is certainly a stretch of courtssy to call him so. Of the shoals of smaller fry, one does not care to trouble with their records. None of them is of the type that will be accepted or claimed as typical American.

Why? The struggling author blames the manager; the manager blames the author. It is not bestruggling cause the English plays are cheaper. On the contrary, the English authors know their value and have made their contracts accordingly. It isn't pleasant to think of these things, that is, for a truly patriotic American, one who has the faith of his fathers, but this is the situation. What is true of the drama is true in every other respect as regards literature. Of the "light" sort we have a surfelt; of the literature of genuine and enduring merit we have none. It is impossible for a contemporary to speak with accuracy as to the future of books or plays, but one who has read or listened to the output of the last few years is justified in saying that none of the books or plays of the "modern" American authors has a right to live, and if any of them are recurred to by posterity it will be solely for the purpose of proving how frivolous and aimless were the American writers and readers of the later days of the nineteenth century in the United States.

Some phases of American life, with dts

abundance of material for the uses of novelists or dramatists, have been beautifully drawn and exquisitely colored, but they are so few. Owen Wister has done the west a genuine service by giving the east some It doesn't need a diagram to point out the pictures that the most jealous of western ter of Eacchus," that showed a woman's men recognize as accurate and just, But Wister is only one of a host. Others have gone from the west and have then redrawn | called "The Witch of the Moon," an elabtheir pictures to meet the eastern ideal, orately mounted little spectacle. La Car-Frank Lummls in his early work was true moutella appears as an old witch, mounted to his model, and his later fell away to the side of an ideal that is neither accurate nor attractive. Hayden Carruth, who was plain Fred Carruth when he and Sam Clover were getting out a little weekly in the "blue sky and bunch grass" belt of Dakota, has forgotten the people he made his home with and has taken much delight in carloaturing the west for the delight of uninformed easterners. Hamlin Garland wrote with a heart full of the music of the prairie winds of Iowa and the strong smell of the soil in his nostrils, and his writings had the virility of the west in them; but he became popular the east, and who is there can detect a trace of "Main Traveled Roads," or "Old Pap's Flaxen" in "Her Mountain These names are cited at random out of a long list as examples in support of the assertion. And, if we of the new west know how grossly our people and their ways are misrepresented by those who write of them, how are we to content ourselves with the pictures of the cast drawn by these same people? Or the pictures of any section or people?

Absolute realism is not demanded. It is possible that an ideal may be developed without injustice to real, and in the impressionistic picture enough is present to enable the beholder, devoid of vivid imagination, to yet outline some definite notion of the actual scene. What is required is fidelity. A national theater may be of service in fostering the American drama, but many there be who devoutly wish that an American drama be first founded. At present we have none, nor does the horizon disclose any sign of the rising sun.

Coming Events.

This afternoon and evening at the Boyd theater "The Sultan of Sulu" will be given Sheridan, and "Olympe," a French, for the last time in Omaha with the orighai New York cast. The engagement of this company has been so successful that Manager Burgess prevalled on Mr. Savage's representatives to stay over for the two extra performances. It will be given today with all the scenic effects, the augmented orchestra and electric lighting that has made it the leader of all the musical

> John Drew and company will appear at the Boyd theater Monday and Tuesday, January 18 and 19, in a play, a comedy in four acts, entitled "The Second in Command." by Captain R. Marshall, author of "A Royal Family." The Marshall comedy ran for nine months at the Haymarket theater, London, last season, and two sensons ago also had a run of five months in New York. It was presented in Omaha two seasons ago. In Mr. Drew's supporting oast, among others, are: Charles Gotthold, Monroe Salisbury, George Howard, Ernest Glendenning, O'Kane Hillis, George Forbes, Robert Schable, Sydney Herbert, Margaret Dale, Ethel Hornick and Constance Bell.

"Dolly Varden" with Miss Lulu Glaser

in the title role, comes to the Boyd on Thursday and Friday evenings for a short engagement. No daintier or prettier musical entertainment was seen in the large cities last season than "Dolly Varden" proved to be, and the fair comedienne's admirers will be glad of this opportunity to see her in this character, since it is an-nounced that she will have a different opera for next year. "Dolly Varden" was written for Miss Glaser by Stanislaus Stange and Julian Edwards, the former having contributed the libretto and the lyrics and the latter the music. It tells a story of a young girl who has been raised in the country and who has come to London for the first time in her life, and most of the humor is created by Miss Glaser herself in the character of the unsophisticated maiden. Her comedy efforts are not gained by any extravagant makeups, as is so often the case with women who try to be funny on the stage, but through most legitimate and approved methods. It will be remembered that the star is at all times dainty and refined-in fact, the production itself might well be described as an "exquisite piece of bric-a-brac." Among the musical numbers that are most at tractive are "Dainty Dolly," "We Met in Lovers' Lane," "The Cannibal Maid" and "The Lay of the Jay." Her manager, Mr. F. C. Whitney, has provided an entirely new outfit of costumes and scenery for the tour this year, and it is said that he has quite surpassed all his former efforts. In the company are Harry Girard, Harold Blake, John Dunsmure, W. H. Fitzgerald, Eunice Drake and a large and effective

"The Minister's Daughters." Leonard Grover's latest comedy drama, will be presented at the Krug this afternoon and the first half of the week. It deals with the wiles and temptations which surround an innocent young country girl and several equally as guileless rural companions in the dive district of New York, and after giving the audience an insight into the Bowery district of the great city, it transports you to the country homestead, when the play ends with the usual virtue triumphant. The scenery and mechanical effects are described as the best, and the company has been selected for its fitness to each character.

Lewis Morrison, famous all over the country for the subtlest and finest exposition of satan the modern stage can show, will appear at the Krug next Thursday, Friday and Saturday as Mephisto in Faust," under the direction of Jules The production is said to be scenically and in point of acting the finest ever staged of this particular play. expense was spared and the brilliant display in the garden scene is surpassed only by the startling pyrotechnical display on the Brocken. Lewis Morrison's mortgage on fame is based on his magnificent conception and brilliant execution of Mephisto, which is one of the most difficult parts in the entire range of modern classic drama, requiring skill, subtlety, declamatory powers and a grim humor and sarcasm, few living actors can command.

For the week, beginning with a matince today, the new bill at the Orpheum will be varied, including a little of the drama, legerdemain, singing, dancing, comedy and novel transformation. Mr. Al Filson and Miss Lee Errol will be seen in their new playette, entitled, "The Black Cat," described as a little comedy drams, with the ingredients of a three-act play condensed into a twenty-five-minute run, calculated to realize a complete story, amusingly set forth and interestingly climaxed. These two players may be recalled in "A Daughtact in curing a husband's inebrity. Carmoutella promises a novelty in her act broom, sweeping the cobwebs off the sky. She descends to the earth and is transformed into a graceful contortionist and proceeds to perform her difficult feats. The Rozinos, the first to present the rebounding billiard table turn here, will entertain with their own unique brand of omedy and some acrobatics. Ziska and King will contribute an exhibition of legerdemain intermixed with the comical. Singing and dancing are the features of the work of Marsh and Sartella in their skit called "Sis' Courtship." Werden and Gladdish will render a number of ballads with beautiful illustrations, the first that have come to the Orpheum in several seasons. Among the rarely seen turns will be the rag pictures originations of the two These young artists make their pictures with great rapidity from such a conglomeration of scraps as are found in a rag bag. The kinodrome pictures will

Gossip from Stageland, Henrietta Crosman's success at the Be-lasco is the feature of the New York sea-

The rumor that Richard Mansfield has quarreled and separated with his manager, Lyman Glover, is denied. That one-night stand actor who thought he was heir to an immense fortune in Omaha real estate didn't get much money out of his call to the lawyer, but he has now the plot for an excellent modern

now th The situation in Chicago isn't clearing up very fast. Some of the people engaged in the show business are mean enough to hint that if the Chicago aldermen were properly approached the new theater ordinance might have an easier road.

Bidney Rosenfeld will take over the Savoy in New York next month and reopen it as the Century. It is to be devoted to a stock company and plays will not be kept on longer than a month. The highest price to be asked for a seat in the house is \$1.50. Dustin Farnum, who is playing the name part in "The Virginian." has introduced a new brand of matinee idol to New Yorkers. He wears old clothes all through the performance, doesn't change his costume once, but is said to be the finest looking man on the stage today at that.

Klaw & Eflanger paid the girls of the "Mr. Bluebeard" chorus their wages, and let it go at that. Mrs. Ogden Armour paid their board bills, so the girls could get their baggage released and get back home to New York. Another little item added to the long account the "syndicate" will have to settle some day.

to settle some day.

One of the local features of the show business that the public knows nothing of, but which is a great boon to them, is the way scenery is handled at the Omaha theaters. Troupe managers say that nowhere do they encounter such splendidly organized corps of stage hands as in Omaha and that nowhere in the country are heavy sets handled so quickly or so carefully as at the theaters here.

Speaking of the American "drammer" Hal

Speaking of the American "drammer" Hal Reid has two plays on in New York just now-"At Cripple Creek" and "The Mid-night Marriage." Why should any man-ager go abroad when such gems of thought and construction as these are at his reach? And the really delightful thing of it is that the New York Times, so accurate and precise, says the pictures in "At Cripple Creek" are true to life. Holy bine!

Creek" are true to life. Holy blue!

David Belasco has declared his independence of the "syndicate" at last. Dave Warfield closed his show at New Orleans, pending the outcome of a lawsuit that involves the Klaw & Erlanger partnership with Belasco, and says he will only proceed under Mr. Belasco's sole management. And Mr. Belasco's says he will go back to San Francisco and resume his work as a newshox before he will submit to the dictation of "K. & E."

as a newsbox before he will submit to the dictation of "K. & E."

The tearing down of the old Bowery theater, like the completion of the subway, is one of those things which is promised New York every month. Now, however, it appears certain that the old Bowery, or Thalia, as it is now ealed, is to go and that before spring. To persons interested in New York life, as well as to those concerned with the history of the drama, the recent history of the Thalia holds an exceeding interest as a theater redolent of the musty odors of the past. Its loss will truly be deeply felt by all who have the imagination to care for things that are departed or departing. Today a tongue strange to most Americans fills the auditorium, for the Thalia has been these many years a Yiddish playhoure, great in its own way still, but quite a shadow of its former self. The time has been when those walls rang with the voices of Booth, Knowles, Davenport, Forrest, Burton, Kemble, Jordan, Drew, Thorne and many others who have taken their brave speeches to amphitheaters remote.

MUSIC AND MUSICIANS

The following dispatch was published in the American papers a short time ago; it may prove interesting to those who have following the "Parsifal" discussion in the newspapers of the east and in the

BERLIN—The Berlin Wagner society has published an indignant protest against the production of "Parsifal" in New York, declaring that Richard Wagner's holy legacy to art, whose production he designed to reserve for the consecrated Temple of Art, which he created, is thrown away upon auditors in the land of dollars, who possess no conception of the true essence of Wagner and probably never will possess any.

It also expresses "most profound indignation" over the "profamation of this most precious jewel of the Wagnerian art," and refers to the "great pain felt here (in Berlin) that German artists have been found who are so lost to shame as to aid in this act of desecration."

When one reads this he scarcely knows whether it was written about Wagner, or about the Omnipotent. Does it refer to a musical work or a religious creed? One reads that dispatch over and over, and asks what does it mean, and what is it all about, and then he looks at the heading, sees the word "Berlin," and instantly thinks of the old song:

"Dubist verrueckt, meir kind, Du must nach Berlin." Ask your German friends to translate that literally for you.

With all due respect to the Berlin people and the Wagner idolatry, as expressed in the above letter, "Parsifal" has already become better known, by its association with the "land of dollars," than it would have been by constant attachment to Berlin in three generations. Why, the street youngsters here know about "Parsifal," that is, they know the name. True, some of them think it is a new kind of breakfast food, but what of that? "Parsifal" is now a daily topic of conversation, and if the press gives much more space to it, the

The amusing excitement of the Berlin Wagner society over the dullness of the American audiences causes one to smile, especially in view of the fact that we have paid good round prices to hear some of Germany's best known singers in the Wagnerian roles.

daily question will be "Good morning!

Have you read about 'Parsifal?' "

We can certainly assure the Berlin Wagner society that we did not go to hear their singers because of their figures, or even their faces. The German singers of the Wagner operas are not all beauties. That is, we can remember some who are

The "auditors in the land of dellars" (which said dollars are never sought for by those who know the "true essence" of Wagner-one Frau Cosima, for example), have been shown a few things about Wagner and Wagnerian essence by a man who was big enough and great enough to like to show us poor benighted persons something about what the great Richard had done and what he had had in mind. And that man was Anton Seidl.

Anton Seidl became conductor of the New York Philharmonic society in 1896 and held this post at the time of his death, which occurred very suddenly in March, 1898. Esther Singleton, who translated that very fine work by Albert Lavignac, (Paris), entitled, "Music Dramas of Richard Wagner," says: "Although Seidl's fame will rest chiefly on his Wagnerian work, it is only just to the memory of this exceptionally great musician to say that his interpretations of Bach and Beethoven would alone have placed him among the

greatest conductors," etc. Yes. Seldt had "the traditions given to him by the composer himself." He was Wagner's musical secretary in 1872, one of his musical stage directors for the "Ring" festival of 1876 and lived at Wahnfried for six years on the most intimate terms with Wagner, Mr. Seidl came to New York in 1885 and his career there was a very busy one, and the neme of Richard Wagner became well known and it came to stand for something. because of Mr. Seldl's arduous labors in presenting the works of the master. Ever on tour Mr. Seidl gave constant attention to the best way of putting on some of the Wagnerian works when resources were, indeed, limited. He conducted the first, fifth sixth, seventh and eighth performances of 'Parsifal" in 1897 and was to have conducted a Wagner season at Covent Garden, London, in June, 1898, Such was our Wagner teacher.

Then we have had Mr. Nickish, Mr. Gericke and other great conductors in the east, and our own Theodore Thomas, here in the west, and what shall be said of them? Have they not all done much for the lissemination of the Wagner idea?

And of Walter Damrosch, what shall be said? By lecture and performance he has done a tremendous work in promoting "Wagner stock."

And there are lecturers, here and there and everywhere, who have been and today are teaching the "true essence" of Wagner, Berlin Wagner societies, to the contrary, notwithstanding.

But these people allow us to take our Wagner with a little ordinary common sense. We are not supposed to cross our selves every time the name is mentioned neither do we have to make bare-footed pilgrimages to the Holy City, Bayreuth, in order to admire the true essence of Wagner, nor do we have to do an annua adoration of the "Lady of Sorrows." Frau Cosima, who is on the ragged edge of distressing poverty, don't you know, and "needs the money."

There are those of us who see the beauty and the intellect of the Wagnerian music, who feel that Richard Wagner has ization, will play. The program will apgiven to the world (and not to one little town), a work of art in "Parsifal," and we in the land of dollars are and will be loyal to him and to his memory, even if we do think the Berlin Wagner society is somewhat ridiculous.

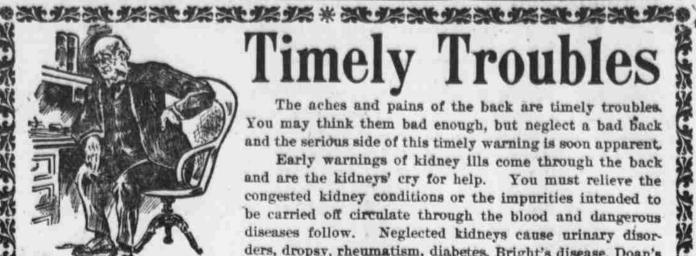
And what would Wagner himself say about the whole thing? Methinks, he is laughing!

The singing of Mr. and Mrs. Waterous at the Orpheum last week attracted many students and music lovers, and upon the invitation of some friends these accommodating artists kindly lent their services to the musical department of the Woman's club on Friday morning. Miss Corinne Paulson and Mrs. Sheetz have been alluded to before in this column in terms of high praise, and the attraction they offered last Friday to the large audience assembled adds one more plume to their millinery. It is also very gratifying to see the great interest which Madame President, Mrs. Cole, takes in this department. She is always on hand with encouragement and

sympathy. Mrs. Waterous sang a song, "Waiting," by Armstrong, and "The Bondmaid," by Lalo. She also gave several encores, one entitled "Poor Li'l Lamb," by Carrie Jacobs Bond of Chicago. This song shows the tender soulfulness and clever interpretation of the singer, and Mrs. Waterous has added many friends to her Omaha list. Mr. Waterous, with his stunning stage presence and his giorious voice, has done much to bring legitimate musical work to the attention of the people who patronize vaudeville almost exclusively. The kind of work done by these people makes for

Miss Lillian Blauvelt will be heard in

musical education,



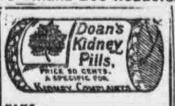
Timely Troubles

The aches and pains of the back are timely troubles. You may think them bad enough, but neglect a bad back and the serious side of this timely warning is soon apparent.

Early warnings of kidney ills come through the back and are the kidneys' cry for help. You must relieve the congested kidney conditions or the impurities intended to be carried off circulate through the blood and dangerous diseases follow. Neglected kidneys cause urinary disorders, dropsy, rheumatism, diabetes, Bright's disease. Doan's Kidney Pills cure any of the many kidney disorders.

OMAHA PROOF=

A TRIAL FREE To Omaha Bee Readers.



William Cooper, No. 518 South 17th street, employed at the Waterloo creamery, says: "In February, 1899, I was taken with a severe case of the grip, and it left me with a lame and aching back-especially bad mornings when I could scarcely drag myself about, and it was a hard task to get dressed. My work requires me to stand in wet places at times and this had a tendency to make my back worse. Seeing Doan's Kidney Pills advertised I procured them at Kuhn & Co's drug store. They completely cured me and did it quickly."

AMUSEMENTS.

AMUSEMENTS.

One of the Safest Theaters In America. 26 Exits. Asbestos Fire Curtain.

THIS AFTERNOON. TONIGHT. ..THE SULTAN OF SULU...

Monday and Tuesday Evenings, Mr. Chas. Frohman Presents JOHN DREW, In "THE SECOND IN COMMAND."

Two Nights-THURSDAY and FRIDAY, JAN. 21 and 22 MR. F. C. WHITNEY PRESENTS

The Queen of Singing Comediennes

"Dainty, Dolly Dolly Varden. Fragrant As a Summer Garden."

In the Dresden China Comic Opera

Costumes Correct to Period of 1730 "Dolly Varden"

Book by Stanislaus Stange! Music by Julian Edwards! Production Perfect in Every Detail!

Four Nights and Sun-Beginning Today at 2:30

The Minister's Daughters

Replete with Intense Heart Interest. Brimful of Laughable Situations. Thrilling and Startling Mechanical effects. A Thoroughly Competent Company. Thursday, Friday and Saturday-Lowis Morrison in "Faust."

Omaha on February 1. It is a matter of great pleasure to be able to make this announcement. It is also to be hoped that after the concert we will not hear the usual hue and

cry about "nothing good coming to Omaha." Here is what one of the eastern critics has to say about the artist; "Mme.

Blauvelt's is just the kind of singing that people like-even the people who do not care for song recitals in general. There is nothing stern or austere in her style, nothing to give the hearer that tired, classical feeling. There is no resisting the direct appeal of a voice so beautiful."

Mr. Robert Cuscaden has announced a concert to be given by him, with the assistance of some other musicians, on Tuesday evening, January 26. Mme. Muentefering will play, Mrs. Ben Stanley will sing and the Quintet club, a new organpear in The Bee next Sunday. THOMAS J. KELLY.

CORYPHEES HAVE COMPLAINT Think Swell Antomobile Club is De-

eldedly Close in the Matter of Money.

(Copyright, 1904, by Press Publishing Co.) PARIS, Jan. 16 .- (New York World Cablegram-Special Telegram.)-The Automo bile club's wonderously beautiful gala night at the opera had its reverse side. The charming coryphees, then wreathed in gauze and sweet smiles, are now airing their grievances in the newspapers, claiming that the automobile sportsmen were, to say the least, economical for the evening's entertainment. Twelve rehearsals were necessary, for which and for the evening itself each woman received \$1.46 and the men \$1.86. Although it is said to feel the consequent ridicule keenly, the club has made no more liberal provision. An echo of the Parts-Madrid race is heard in the suit against Leslie Porter, who, with his chauffeur, William Nixon, ran into an iron gate during the race and were overturned, the petroleum in the reservolr igniting. Nixon was caught under the machine and Portor has just been prosecuted for homicide through criminal negligence. But he was only sentenced to pay a fine of \$40 and given the benefit

of the first offender's act. Baron Henry de Rothschild is before court again, owing to the eccentricities of his automobile. On November 15 his automobile knocked down and injured a young man named Mayner, who was badly having been unable to work for three



THIS AD WILL BE ACCEPTED AS \$1.00-on pair of trousers-if presented on or before February 1. 1,000 patterns-direct from the east to select from. Between now and February 1, we well make to your order a pair of \$8.00 trousers for \$6.00, a \$10.00 pair for \$8.00, a \$12.00 pair for \$10.00-another \$1.00 bff also-if you bring this ad.



THE SCIENCE AND ART OF SINGING Special Breathing STUDIO-DAVIDGE BLK.,

months. Excessive speed is not claimed. but the lamps were not lighted, although it was night. The court reserved decision. Splendid Opportunity to Visit th South

1807 FARNAM STREET

Is offered by Pennsylvania Short Lines from Chicago. Tourist tickets to Fiorida. New Orleans and other points in the south at special fares make the trip inexpensive. Any route traversing noted battlefields and other historical sections may be selected from Cincinnati or Louisville. Refer to C. L. Kimball, A. G. P. Agt., No. 2, Sherbruised, and now he wants 250 damages, man street, Chicago, for further informaAMUSEMENTS.

Week Commencing Sun. Mat., Jan. 17

Today 2:15. Tonight 8:15

Modern Vaudeville

> Filson & Errol La Carmontella The Witch of the Moon.

The Rozinos Acrobatio Eccentrio Suprema

Ziska & King
Foremost Exponents of Magic and Comedy

Marsh & Sartella

Werden & Gladdish Novelty in Illustrated Ballada The Auers

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New Moving Scenes. PRICES-10c, 25c and 50c.

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Monday Afternoon' January 25 Martha L. Gielow

.....tn.... PLANTATION FOLK LORE ENTERTAINMENT,

Under the Auspices of the Woman's Club General admission with reserved seat, 50c; oxes, 75c. Tickets on sale at Myers & Jillon, Hayden Bros. Music Dept., A. dospe, Sherman & McConnell, H. J. Pen-

Don't forget big Curtain Sale Monday morning.

Orchard & Wilhelm Carpet Co.

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Table d'Hote Dinner Today

Calumet Coffee House 1411-12 Douglas St. TOLF HANSEN, Prop.

Ladies' Cafe. Private Dining Room. First-class Service. Bar. Bowling Alley. Fine Rooms. Under New Management. C. E. Wilkins & Co., Props.

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(Signed) THE PUBLIC, America's Authority on Beer. Always the Same Good Old Blatz.

