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who work hard for a livelihood we advise economy and carefulness. Every week you should lay up a little for future needs and place a dollar or two in our association. The dollars there deposited have a sure earning power that depends in no way thereafter upon your personal exertions. Why not put in a few dollars to work today and let them earn for you? 6 per cent interest compounded scant-annually.

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Why Endure Pain About Plays, Players and Playhouses

gance of simplicity that is charmwork shough to have commended this, and matic, and when new facts are continually t is not at all uncertain that he would save commended the alterations in the is great plays produced with the accesories permitted through the inventive genius of modern times. With all due reeauty of the poet's sublime lines is enhanced through having the proper setting. The student may be satisfied in his champer to surround himself in imagination with the scenery suggested by the text, but when he sees the characters stride across the stage, and hears the words spoken by living creatures, and notes the life given the poet's thought, he likes to have it set in proper surroundings. And this can only be done by scenery. This requires the extirpation of much that was only written to occupy the stage while necessary rest was being taken by the principals, and which is not at all essential to the intelligent rendition of the play, Shakespeare and his fellows worked under conditions that gave them a freedom the modern manager knows not of, but it was due solely to the limitations of the theater's mechanical equipment, and can not be rightly charged to the fact that the master dld not care for scenery

Shakespeare still stands alone in the dramatic field, the one standard for comparlson. His was not the work for an age, or for a people, but apparently for al time. Other dramatists may be said to belong to a school, or to a day, or an age. and their works to be representative of such and such a time. No such statements are made concerning Shakespeare, unless it be by the advanced among the moderns, who pretend to think that Neltsche's "overman" has come, and they are "it." In an essay on "The Modern Drama," Maurice Maeterlinck says the Shakespearean drama is no longer possible, for the reason that we do not now have the background against which to project the picture. The progress of the race during the few years that stretch between our time and the day of Shakespeare has obliterated the picturesque and romantic environment that made possible the great dramas he gave us. Mankind may be antmated by the same motives or swayed by the same passions, but the expression they are given is of a vastly different form. The elemental then obtained; now this has been refined into a most direct and formal manner, devoid of anything that partakes of the forceful or effective. Such crudities as led to the incident of Romeo and Juliet, or the Othello affair, the devious course of Macbeth, the dilemma into which Hamlet foundered-all these and the recent to need recital. The same fine orothers we can have none of, because we do things differently nowadays.

stage, even in these modern times. It is not always essential that the actor should "hold, as 'twere, the mirror up to nature." The distortion of facts essential to syminto the domain of the medern stage and give it influence and to some extent power. day. trivial or crude, is wholly devoid of a mora very plainly to a conclusion, and that conclusion is inevitably in line with certain fundamental principles that are eternal. Right and wrong along certain lines never vary. It may be contended that morality is in a large degree a personal matter, but like all other personal attributes in the present complex social organization, the individual idea of morality must be subservient to that of the community. That is part of the toll civilization takes of mankind.

Nor is realism altogether the end of the

Whether it is a legacy from the days of the Restoration in England, or whether it is because the general tone of society is against such treatment, religion as such has very little part in the English or American stage. The miracle plays that paved the way for the modern theater still have their counterparts among other peoples. The one great example of the sort most readily recalled by everyone, the 'Passion Play" of Oberammergau, has existed for generations as a most realistic representation of what Christians hold most dear. Bad to relate, it, too, has been touched by the corrosion of "modern" methods, and is no longer prepared and presented by the simple peasants in the reverence and awe of its solemn significance to the devout, but is actually put on for the revenue it brings from curious pligrims. So far has this sentiment progressed that a second Alphine community s now preparing to put on a passion play during the coming summer. But when it was proposed that this play should be reproduced in New York, a few years ago, such a storm of objection was raised as drove the projectors hastily to another theme. Once or twice has the American public allowed the sacredness of religion o be impinged upon almost directly. "Ben Hur" would have had a certain value as a melodrama alone; but who will say it would have drawn the millions who have withessed it were it shorn of the association given by its sub-title, "A Tale of the Christ?" "Mary of Magdala" has in itself the essence of dramatic strength and success, and told as a story of Mary of Pacific Junction would still possess the literary merit that has won for it a certain position among modern plays. Yet would Heyse's drama have had the success it has met were the subtle essence of what is hinted at rather than expressed lacking? And "Parsiful"-deprive this music-drama of the Holy Grail and what is there left

It is the mysticism, the symbolism, of these pieces that attracts. The Wallace blends fancy and truth, realism and idealism with such charming disregard for either one or the other that it is difficult to disassociate them, and the reader or the spectator is content to float along on the current of the author's fancy, even as did the son of Hur in the boat with Iris. Heyse idealizes almost wholly-each of his characters presents a type-and his argument, like Wagner's is all postulated on the assumption of redemption through penitence. The same group of characters is pressed with the velvety, ringing quality noted in each of these plays-the good, the evil and the weak and erring one who is saved. They embody human experience and

In each it is the element of supernatural. more or less distinctly shadowed in the gives the interest action that the play. This symbolism transcends real and adds to the ordinary movement of the characters that peculiar quality that attaches to anything that partakes of mystery. Even at this day, when Maeterlinek is moved to the statement. that "there is no longer a God to widen the sphere of action or master it; nor is there ered from her hell. Why should she not. an inexomble fate to form a mysterious, in gratitude, lave his tired feet and wipe solemn and tragical background for the them with her hair? No one objected to slightest gesture of man and enwrap it the use Kundry made of her gorgeous locks

sombre, feeund atmosphere, capable J. McNally. Taking solely the theme of the that delights in the unknown. It is a day Shakespeare surely aprpeciated good when even science has ceased to be dogtext essential to its presentation with a sceptical, is still in a receptive mood, and nodern mounting. This is one of the not having fully accepted the materialistic things that makes us sorry for Shakes- doctrine of the modern, holds with hesitatcare; he is denied the privilege of seeing ing hand to the idealism of the past. Uncertainty is the condition of rard for Ben Greet and his followers, the those for which he looks most earnessly, others than Amfortas

> It is not contended that the motives on which the Shakespearean drama is founded not so fully expressed, that people are not his methods. He has ceased to deal with the externals and is turning his search inward. The intent is to turn a searchlight on the consciousness of the individual. He is to be made to see himself as he is, not as he thinks himself, and is to be taught that the selfish ends sought by the herces not the better part of existence. The new personal application of the principle involved sometimes comes quite difficult and comes when the individual will be lost in thought will be admitted without arguciety is not responsible to the individual, their beautiful flight and aerial tableaux, is but the individual not infrequently resents one of the astonishing features of this the application of the rule. This is the great beauty spectacle last wall to be overthrown. Its destruction may not bring the "overman," in fact it is questionable if he ever arrives or if he be at all desirable. It will give a better stars, supported by a company of fifty peounderstanding of what is contended for in the new drama, and this without detracting in the least from the value of the with a matinee today. This production is drama of the past. That will always be of service as an exposition of those passions over which man is striving for mas- Ray brand of humor. Among the many Mankind will not be asked to forego any of the nobler and better attributes of life, and the baser will recede farther and farther, if they do not entirely disappear. The refinement of life, as shown on the modern stage, is a comforting indication that the race is getting better, even though it may not have attained to that plane on which Ibsen, Hauptman, Maeterlinck and a tiest chorus girls in America. E. D. Stafr, few others would have it.

Coming Events. On Sunday evening at the Boyd theater the Frank Perley Opera company will again be seen in "The Girl and the Bandit." The hit made by the company in Omaha is too ganization, with Viola Gillette. Mabel Hite, Alice Dovey, Walter Jones and Nell Mc-Neil, will be seen and everything that has

engagement is for the one night only. "Mother Goose," the most brilliant and comprehensive of all the Drury Lane spec-

"The Winter's Tale" is a volume of ennobling his most contemptible weak. English manuscript, he wrote a complete that would have delighted the ness, his most inexcusable crimes," we are new story, filling it with comic lines and author, for it is done in an ele- still animated by that spirit of investigation funny situations. While the pieces is humorous in the main, it conveys in a comic vein the serious moral that great wealth will not bring contentment in life. As usual both Dale. being established. Therefore, the enlight- with productions of this character, the tellened mind, even when most inclined to be ing of the story is interrupted with a large number of attractive musical features and specialties. The score was composed by Frederick Solomon and appeals particularly to the popular taste. There are two great ballets and a wonderfully beautiful transwatchers for a sign, and the symbols that formation scene. The ballet at the finale teach him of his duty towards himself are of the first act is called "La Art Neuveau," and represents in choruses and processions, It may be that the Holy Grail glowed for products of art in manufacture, displaying carved ivory, wrought bronzes and Iron mosaics, iridescent glasses, earthenwares, limoges, enamels, gold work, transparent enamels, jewelry and the diamond. are less potent now than they were in his 400 people appear in this feature. The great It is only suggested that they are ballet, "Heartsease," at the end of the second act, is preceded by a minor bailet given to the violent action that marked the called "The Land of the Frost and Ice," doings of the men and women of action a remarkably beautiful scene, composed of The modern dramatist is subtler in frosted bead work. This melts into the a complete theater is well under way. "Land of Heartsease," showing nearly 200 people in most gorgeous costumes in every hue of the pansy. This is said to be the greatest spectacular scene ever presented on the American stage. The last incident is the display of the great transformation, Joseph Cawthorne enacts and heroines of the past were not and are the role of Mother Goose, and has scored so great a success that he is to be starred thought is quite along this line, but the next season by Klaw & Erlanger in a big musical production. W. H. Macart, a clever character actor and comedian; Harry Kelly, is almost enough to convince one that the Clifford Crawford, E. M. Stanton, Allen old way were better. If the time ever Bameay and Dawes and Seymour are the main factors in the male characters, with society, then the contention of new Neva Aymar, Corinne, Edith St. Clair and Edith Hutchins as the principal women. It is accepted as a fact that so- The marvelous "Grigolatis" aerial ballet in

> The jolly musical comedy, "Down the Pike," with Johnny and Emma Ray as ple, will be the offering at the Krug theater for four nights and two matinees, starting something on the extravagansa order and was written especially to fit the popular funny noveltles is "Texas," the trick donkey, a wonderful animal which dances. stands on one, two or three feet and does many astonishing things. The piece is created for laughing purposes only, lavishly mounted and costumed, and as a finishing touch has a background of what are claimed to be the youngest and pretwho directs the tour, has surrounded the Rays with a strong company, which includes Sophie Burnham, Phil and Nettle Peters, Jessie Chapman, A. A. Mudge. Harry First, T. Leo, Wilbur Held and many others. The musical numbers are new and catchy, the electrical effect beautiful and chorus costumed in creations of rich fabrics.

"The Factory Girl," by Charles E. Bianey, will be the attraction at the Krug theater made the piece such a popular success. The for three nights and Saturday matinee, starting Thursday night, March 23. It is a powerful labor play of the comedy drama type, abounding in great sensational scenes bolism, the suppositious conditions of the tacles presented in this country by Klaw of the wholesome kind, charming bits of parable, even the purely fanciful conclu- & Erianger, will be seen at the Boyd Mon- pathos, heart interest and delightful specialsions of absolute mysticism-all these enter day night, beginning an engagement of one ties, to say nothing of many original and week, with matinees Wednesday and Satur- extremely funny comedy scenes. The inter-"Stupendous" is the only word, it is eating and amusing court room scene, the Few, if any, go to the theater today for said, that will describe this great beauty jail scene, totally different from anything their morals, or their religion, and yet any show. It represents the most costly pro- ever seen, in every sense; the funny dance may find there much that will be of benefit duction ever seen on the American stage, of the factory hands; the great mob scene in connection with both. No play, however It is staged in three acts and seventeen in the first act, to say nothing of the novel scenes and 400 people take part in the per- street scene, and an entirely new and mys influence if it but be applied rightly. Even formance. During its presentation nearly terious sensation in the last act. The large the frankest of the modern dramas points 2,000 different costumes are worn. The orig- company is headed by Lon Hascall, in the inal book was entirely rewritten by John role of the insurance agent, Charley Wilde;

> Music and Musical Notes thing she ever did with them was to dry the feet of her deliverer, who typifies to her all the strength and goodness which she was never able to attain. kneels before Parsifal, the full tide of her repentance sweeps over her-she weeps The attitude of prayer, in which Gurne-

of one's soul, comes the query, "Lord, what music hast Thou provided for Thy saints in heaven, when Thou affordest bad men such music on earth?" valley would be a simple proposition, but "Parsifal" in Omaha was a success in every way. People had availed themselves of the preliminary lectures and were prepared to enter into the spirit of the operaand to follow the varied story of the themes as they wove and interwove themselves prophetically through the score. At all three performances the house was paced and ever so many enthusiasts stood up. The cause of music received a mighty

Music Calendar for the Week.

the intelligence and culture of the commu-If Mr. Savage can give the standard operas in English, and keep the standard as he has set in "Parsifal," he will have gone a long way toward making America really musical. The sensational star idea has had such a hold upon the public that to establish fine uniform performances in the favor of the populace will be no small

wave of encouragement. The crowds were

a tribute to Wagner's genius, and also to

task. He is also doing a fine thing in giving American singers a chance. Francis Maclennan certainly made a spiendid "Parsifal." In his conception of the part he outdid Mr. Penarini-he was more the biame less fool. His dramatic climaxes were not so great, but his singing in the third act after Kundry's baptism far surpassed Penarini's in its exalted spirit, and also in the manner of using the voice. He accomplished a beautiful, even legato, and his tones were melting in their sweetness.

Mr. Penarini did some tremendously dramatic work at the end of the third act. The difference lies in temperament. Foreigners are fairly bursting with their emotions, while Americans have been taught from childhood to control their feelings. This quality was noticeable in the interpretations which Mme. Mara and Miss Wickham gave to Kundry. Mme. Mara sacrificed her purity of singing to the intensity of her dramatic feeling. Wickham kept the balance. Dramatically she was not as fine as Mme. Mara, but her voice and method of using it are much pleasanter. The part of Kundry needs the

aid of a great genius to illumine it. After seeing Mr. Egenieff's Amfortas a second time I was even more deeply imof his voice and the poetry of his concep-

Mr. Griswold's Gurnemanz was splendid. A kindly, dear old man, who seemed like an old friend before the evening was over. Apropos the so-called "adoration of Parsi-

fal" and the washing of his feet in the third act-which some of the eastern critics object to-why isn't it all perfectly natural? Parsiful is a traveler, footsore and weary. who has at last come home. Kundry, after an accursed wandering for generations, racked with torment of body and soul, has by this pure knight been deliv-

TUESDAY-Tuesday Morning musical, residence Mrs. L. F. Crofoot, 10:30. ELL, the English version of "Parsifal" has come and gone, and those of us who heard the wonderful festival drama are living it over in memory. After all is mang joins, is in thankfulness for a soul said and finished, from the inmost recesses redeemed. Parsifal figuring as the instrument of God-himself a symbol.

The following program was given on the evening of March 10 by two little pupils of Miss Robinson at her studio. One hundred guests were invited; the room was Miss Margaret McPherson and Miss full. Gretchen McConnell both boast the mature age of 12. Unlike most little girls, their music holds dominton over their play. The entire program was executed without any notes and in a manner that reflected extreme credit on themselves and their teacher. The most unique part of their performance was their utter absence of anything even relating to nervousness. Not a few old stagers could learn a lesson from them in poise

Duet—Cuban Dance Gottschalk
Misses McConnell and McPherson.

(a) Norwegian Serenade Olsen
(b) Norwegian Procession Grieg
Margaret McPherson.

(a) Venetian Barcarole Mendelssohn
(b) Mazuran Mozakowski
(c) Il Penseroso Heller
(d) Call to Arms Heller
Gretchen McConnell (d) Call to Arms.

Gretchen McConnell.

(a) Minuet from Sonata Opus 31, No. 3

Beethoven Margaret McPherson.
Adagio from Sonata Opus No. 2. Beethoven
Gretchen McConnell.

(a) Nocturne, G Minor. Chopin
(b) Polonaise Militaire Chopin
Margaret McPherson.

(a) Illusion Thomas (a) Illusion
(b) Waltz Brilliant, Opus 18...
Gretchen McConnell. Duet—Italy Moszkowski Misses McPherson and McConnell.

PROGRAM.

The Tuesday Morning Musical club met last week with Mrs. Kirkendall, where this program was given: Miss Hill and Miss Boulter.

Gypsy Songs, Op. 85.

Gypsy Songs, Op. 85.

(a) "Tune Thy Strings, Oh Gypsy."

(b) "Silent and Lone the Woods Around."

(c) "Cloudy Heights of Tatra."

Mrs. Sheetz.

Introduction and Valse Lente. Op. 19.

Sieveking "Balvonic Dances," Op. 46, Nos. 1 and 2.

Miss McShane.

Accompanists, Mrs. Crofoot and Miss Hill. Mrs. Turner did exceedingly artistic work in her group of songs. The next meeting will be held at the restdence of Mrs. L. F. Crofoot on Tuesday, the program to be a miscellaneous one

MARY LEARNED.

Notes and Personals. A lecture upon "Pareifal" was given at Creighton university hall by Father Stritch Monday, at which 500 people were turned Mr. de Morta has again cancelled his date at the Boyd. May his third venture be suc-cessful, as he is said to be now a fine planist. The musical Vesper services at All Sainte began last Sunday at \$ 0 clock and will continue every week through Lent. Mr. Simms, director.

Mr. Kelly gave an interesting talk upon "Parsifal" to his choir and a few friends at the First Congregational church on the 19th. The misleni part played upon the organ was especially beautiful. It was rather a pity that the general public was not invited.

J. Grant Gibson, Charles F. Keane, Guy Rawson, Will H. Stevens, George O. Beavan, William J. Date, Alexander B. Dale, Jerry Discroll, Caroline May, Ella Cameron, Hattle Remple, Edna Reming. Beth Kaufman, Frances Clare and Eliza-

All of the seats in the balcony were practically sold out by Thursday last for the appearance of the Conreid Metropolitan Opera company here on the 29th and 30th of the month. Mr. Chase, the local manager, immediately went to work to see if he could arrange to accommodate the demand for cheap seats, and arranged to place semething like 250 chairs in the balceny, which will go on sale tomorrow at This makes nearly 1,500 seats at that price, which should certainly satisfy the demand for grand opera at popular There are still some desirable prices. seats on the main floor at \$2.50, \$3, \$4 and \$5 for "Parsifal," and \$2, \$3 and \$4 for "Lucia," and a few \$6 and \$4 seats upstairs. The work of changing the Auditorium into

under charge of Heary Hamann, the contractor. The contract for decorating the boxes and the front of the balcony has been given to the Bennett company and will be under the direct charge of their Mr. Colling, who announces that he intends to stake his reputation upon the result of these embellishments at the Auditorium, which, when filled with an audience now estimated at not less than 5,000 people, will present a gala scene long to be remem-The announcement that the boxes are to be provided with easy chairs has already brought about the sale of several more, but there are five or six yet remaining. It is expected that all who occupy boxes will be absolutely de rigeur regarding full dress. Announcement is now made, which will be repeated from time to time, that no late comers to either opera will be admitted after the orchestra has begun its prelude. Everybody must be in their seats by 5 o'clock on the evening of the 19th or he compelled to stand (if admitted at all), and by 8 o'clock on the night of the 30th. All seats that have been reserved should be called for and taken up at once at 1518 Harney street, the Piano Player company, as there will be no reservations made after the night of the 22d. which is one week before the opera. Any tickets remaining in the box office on the morning of next Thursday, the 23d, uncalled for will be subject to general sale. The eight varied features that consti-

tute the new vaudeville bill that opens the week with a matinee today at the Orpheum are in most instances presented by performers who have never appeared here before. Louis Simon, Grace Gardner and company will be seen in their farcical sketch entitled, "The New Coachman," in which the situations and lines are calculated to be uproarlously funny. The sketch was written by Miss Gardner, who is a very pretty actress. Sydney Dean and company will furnish a vocal novelty called "Christmas on Blackwell's Island." Mr. Dean is the possessor of a robust baritone and was a principal in the original "Florodora" production. Thereses "the great," promises something out of the ordinary in a comedy hypnotic "stunt" and does a variety of trick work, including cards. Another prominent vocal feature will be Louise Brehany, the well known soprano, who has been associated with Edouard Remeny, Bernhard Liste-mann and others of note in concert work, as well as star of the Louise Brehany Opera company. The Columbians are a versatile family, consisting of three juveniles and two adults. Among their specialties are singing, duncing, a "wax the plane. Herbert Brooks is an expert card manipulator and exponent of trunk mysteries, who has assisting him Miss Carrie Hill. The Busch de Vere trio are scheduled for an illustrated musical novelty, while the motion pictures projected by the kinodrome will be entirely new.

RAILROAD TAX FIGHT IN INDIANA.

Determined Efforts to Make Corpora. tion Pay Up Promise to Reveal Crooked Work.

The determination of the state of Indiana to push its claim for \$3,000,000 against the Vandalia Railroad company, even at the expens of a sensational expose of the allexed questionable methods by which the rallroad company prevented investigation and settlement for so many years, has caused a sensution in state official circles. The suit is expected to reveal a chapter of the unwritten history of the state which is full of sensational episodes and which will be a severe reflection upon men who fell before the blandishments and temptations held out by the company. The story of the effort to force a settle

ment with the Vandalia is pregnant with dramatic incidents and is not wanting in tragedy. There was connected with it man of state reputation, conceded ability as a lawyer and acknowledged probity as a judge, who practically was driven from the bench, forced out of his profession and finally went into the saloon business as the only means open to him of making a living. The Vandalia Railroad company was or ganized in 1847, and applied to the legisla ture for a special charter of privileges. It was provided in the charter that a certain per cent of the road's gross earnings should go to the state for the benefit of the school fund. The road was built and operated un der this charter, and from the first it was

a paying property. Nearly twenty years passed before the state asked for an accounting. The company showed no disposition to respond and the legislature appointed a committee to investigate. The committee found the road did not owe the state anything. The next legislature appointed another committee and it made a similar report. The next committee did not do any better.

In the meantime it was openly charged that the committees had been bought up by the railroad company. Then came the open charge that a special committee consisting of three men had received \$10,000 from the company for making a report adverse to the state. Convinced that nothing could be expected

of the legislature, the state brought suit and the case was taken to Owen county Judge James Hester was on the bench The jury retired early in the afternoon and at 3 o'clock the next morning the bailing went to Judge Hester's room at the hotel Judge Hester dressed, followed the bailing to the court house, ordered the jury brought before him, and then, to the surprise of every member of the panel, discharged them on the pretext that they could not

agree. The facts were, as afterward asserted by the jurors, that a ballet at midnight showed eleven of the jurors were in favor of finding for the state; that one man objected to the amount, but the others had argued the question with him, had practically overcome his objections, and he was out to agree when they were dismissed. Whatever may have been the motives of Judge Hester, his action was fatal to his future aspirations. He finally, after several ears of struggle, opened a saloan in Nashville and died some years later.

Men who were in the legislature when he "Van" committees were so much sought after, and some of those who journeyed to Terre Haute to inspect the company's books will be called as witnesses in the new suit filed by the state.-Chicago Record-Herald.

AMUSEMENTS.

AMUSEMENTS.

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Week Commencing Sunday Matinee, Mar. 19 TODAY, 2:15-TONIGHT, 8:15

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The Great Thereses In his comedy hypnotic act Louise Brehaney Soprano.

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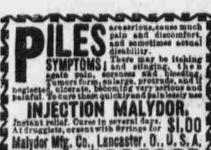
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Wednesday, March 29-Parsifal, \$1.50 Thursday, March 30-Lucia, \$1.00 to ASK FOR A FREE TOUR BOOK.





SOMETHING

TO WHOM IT MAY CONCERN: We, the undersigned firm, agree to deliver for \$6.50 one ton of our famous CARNEY LUMP COAL. mined in the great State of Wyoming, which is absolutely free from smoke and soot, burns like oak wood, and is a splendid substitute for hard coal for furnace use. Remember, we guarantee this coal in every respect. Try one ton, and if not satisfactory, we agree to remove same and refund you your money. Very respectfully,

UNION FUEL CO.

Talkers 268-319. 1614 Farnam St.