

AMUSEMENTS.

James Young, if highly critical minds have not gone astray, is a name sure to become prominent in theatrical annals. This youthful tragedian, who has just entered upon his third season as a star, has won his present fine position by years of hard study, and his ambition is limited only by the top-most round of the theatrical ladder. He is spoken of by competent authorities as "the ideal *Hamlet*" and possibly excels in most difficult of characters. His *Hamlet* lives and breathes and does not strut the dusty paths of tradition, and yet is far removed from the commonplace. Beyond this characterization he has, notwithstanding his youth, given an admirable interpretation of *Richelieu*, and has met with success in the widely differing roles of *Richard III*, *Claude Melnotte*, *Shylock* and *Bertuccio* in "The Fool's Revenge." This coming season he will be under the management of Franklin Davis. Mr. Young's productions will be presented with elaborate surroundings and fidelity to the historical and traditional in scenic embellishment and costuming. It is safe to say that Mr. Young is on the high road to success in that department of the drama which now has few exponents.

The Marquis of Lorne, Queen Victoria's impecunious son-in-law, having turned the Psalms into verse, with more or less success, is writing an opera libretto on a Scotch subject, which Hamish McCann (Bannocks and whusky! what a name for a Highlander) is setting to music. . . . Joseph Grismer and Phebe Davies began their tour with "The New South" at Hartford, Ct., last Monday. . . . George Richards and Eugene Canfield have made a great success in H. T. Beaman's new play, "The Circus Clown." . . . Albert Bruning has one of the finest dramatic libraries in the country and is an indefatigable student of the literature of the stage. Few men of his age have so extensive a practical knowledge of the drama, for he has played with success in everything from tragedy to farce-comedy.

Elwyn A. Barron, for the Chicago *Inter-Ocean*, has written a new play for Mlle. Rhea, in which she will play a dialect part. . . . Fanny Ward has returned from Europe with tears in her fist and her eyes doubled up, to face the accusations of blackmail made against her and her mother by Vice Commodore Edward M. Brown of the New York Yacht Club, and his son, Clarence Eugene, whose common law wife she claims to be. She has sued young Brown for \$50,000 damages, and threatens an action for breach of promise. The Browns, on their part, are said to contemplate a suit for extortion. And there you are. . . . John Drew appeared for the first time in the east in Madeline Lucette Ryley's comedy, "Christopher Jr.," at Brooklyn on Monday night and scored a personal success.

The new version of "Rush City" has made an instantaneous hit. This was to be expected, for the piece was a success last spring in its original form, without specialties. The addition of novel song and dance features has doubled the attractiveness of the entertainment. "Rush City" now combines in one production the features of farcical comedy, specialty performance and spectacular shows.

An important member of the cast of "McFadden's Elopement," the newest farce-comedy that has made a popular hit, is John Kernell's bull-dog, "Bunco," which plays the dog that lies in wait for *McFadden* at the foot of the ladder which *McFadden* has ascended to accomplish his proxy elopement. The dog so enters into the

spirit of the role that he fiercely threatens Kernell while on the stage although he was never known to do so in real life.

Henry Guy Carleton and Frank C. Cotter have signed contracts whereby the latter will tour a company playing Carleton's romantic play, "The Men of '76." Under the title of "Ye Earlie Trouble", the piece was acted originally by the Boston Museum stock company two years ago, and was afterward played in New York and San Francisco. As the author of "Victor Durand," "The Gilded Fool," the "Butterflies," and "The Men of '76," Mr. Carleton takes rank as one of the first dramatists of America. Mr. Cotter says that every scene, costume and appointment of the present production will be new and elaborate. The season began on September 10 at the Chestnut Street Opera house, Philadelphia.

The formal opening of the new Funke drew a crowded house in which there was a large representation of society people. Roland Reed made the biggest kind of a hit as *Samuel Bundy* in "The Woman Hater." He was supported by a competent company.

"The Royal Entertainers" have played to good business all the week at the Funke. The programme has been much improved since Monday night. There will be a matinee this afternoon, and the last performance will be given tonight.

Griffith's "Faust" drew well at the Lansing theatre Monday, Tuesday and Wednesday, the performance being much better than when this company was last seen here.

The Rice, Wolford & Sheridan Dramatic company has appeared in repertoire since the conclusion of the "Faust" engagement. The last performance will be given this evening.

The Rice, Wolford & Sheridan Dramatic company will open a three night's engagement at the Lansing theatre, next Wednesday, presenting popular plays with a change of bill nightly.

The Royal Entertainers will give a grand matinee this afternoon, admission 25 cents anywhere in the house, and to-night will witness their closing performance in this city. Admission this evening 25, 35 and 50 cents. New features will be introduced for these performances. The American Troubadours will present their original comedy musical act. Harry Fenton will repeat his marvelous performance; Zanetti will entertain with new wonders from the magic world. The favorites, Wittman and Bing, will perform new and bewildering feats on the triple horizontal bars. The charming and petite Kenwick sisters will introduce new dances and musical sketches. The wonderful living pictures will be shown again and the performance will close with Karcher Bros. in their gladiatorial poses.

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