

PROF. HOWARD TALKS.

Professor Howard of Leland Stanford, Jr., university, who is working in the libraries of Lincoln for a few months, spoke to Professor Caldwell's history seminar Thursday evening. His talk was on the development of the seminar and the practical workings of the seminar methods of study. The history seminar begins with Leopold von Ranke in the University of Berlin about fifty years ago. It was first introduced into this country at the University of Michigan in 1869 by Charles K. Adams, now president of Wisconsin university. Since that time the history seminar has been introduced into nearly all large schools in this country. The work of the seminar is primarily with sources, and should be original research. Professor Howard quoted von Sybel as to the ideal of the seminar student. Do not rest content until you are sure that you know more about your subject than anyone else in the world. He also emphasized the need of thoroughness in the proving of the smallest details in historical work. The students were urged to study the lives and methods of present-day historians and teachers, as well as the current historical literature. After the talk the members of the seminar had an opportunity of meeting Professor Howard socially.

CADET PROMOTIONS READ
(Continued From First Page.)

The new cadets were ordered to "fall in" by themselves, and then they were divided into squads and turned over to the tender mercies of the drill-master.

The new recruits this year did not differ materially from those of other years, and exhibited about the average amount of intelligence when a command was given which they did not understand. Quite a crowd assembled on the campus to watch the freshies go through the setting-up exercise, and march along with "palms to the front." As for the old cadets, they looked wise and wore a self-satisfied air when the new cadets were marched out of the armory. Each of the old companies was put under the command of its first sergeant and put through the setting-up exercises and marching movements.

Each of the four companies had a fair attendance considering that this was the first day of drill, and when the exceptionally large number in the awkward squads are put in the companies they will be of much greater size than last year.

The drill was ordered by Captain Guilfoyle, who has stopped off at Lincoln just long enough to turn over his office as commandant of cadet to Lieutenant Jackson.

Lieutenant Jackson was in Captain Guilfoyle's company at Fort Robinson, and the latter speaks only in terms of warmest praise concerning the new commandant, so that the cadets need have no fear but that they will be in charge of a person who is fully competent to manage the affairs of the battalion.

As to when promotions would be read, Captain Guilfoyle said: "I am relieved here October 1, and Lieutenant Jackson then takes charge. The lieutenant will make out the promotions and appointments, and it is quite probable he will not have them ready by the first, but as soon after that as possible."

AT THE LANSING.

"The Twelve Temptations" will be at the Lansing on Thursday, October 7, when it will remain for one night only.

With scenery that is marvellous in extent, there are also many trick sets of the utmost ingenuity and hosts of comical inventions and devices sure to raise cyclones of the heartiest merriment, while the grand final transformation, "Davy Jones' Locker," is an absolute revelation. Intense amusement will also be furnished in Chas. H. Yale's latest quaint descriptive songs, "Over the Bridge," with its illustrations of the odd characters who nightly cross from New York to Brooklyn, and its animated and realistic East river setting; "All in a Row," depicting the midnight carryings-on of some hilarious couples who perform popular airs on musical champagne bottles and glasses, and "Battery Park," a vivid exposition of the tramp element in Gotham's once fashionable breathing place.

The cast includes Caroline Rudolph,

Madge Torrance, Lela Hutton, Annia Courtney, Josie Sisson, Gus Bruno, Jr., (the irresistible comedian), Chas. H. Henry, John Harty, Rose Kesner, Robert and Thomas Elliott, and others. Seats on sale Tuesday, 9 a. m., at box office. Prices, \$1, 75, 50 and 25 cents.

Charles Frohman's "Never Again" will be the attraction par excellence which will be offered to amusement patrons next Wednesday, October 6, at the Lansing theater. Outside of Chicago and New York, in which this famous play has run more than 300 consecutive performances, it has never been presented in the smaller cities.

"Never Again" is acknowledged by the most eminent critics to be the brightest illustration of the farcical complications that has yet assumed stage shape.

The tricks of Seraphin, a janitor, are at the bottom of all the complications that arise for the characters in the play. In the house over which Seraphin presides is a hatter, whose business needs booming. The janitor hits upon an alarming, but successful way of booming it, to give it a desired impetus. Taking names haphazard out of the Paris city directory, he writes letters to people informing them that they will find unimpeachable evidence of the wrong-doings of their wives or husbands, as the case may be, by calling at No. 25 Rue Sardino, the number of the janitor's house. The addressed persons call with alacrity and are met by Seraphin, who explains that his short tenure of office does not permit him to know all who visit the house or all that goes on in it. The callers are, therefore, referred to the hatter, who has a smooth and agreeable way, and sets their suspicions at rest, not, however, until the visitor has become interested in his shop and buys some of his pleasant dreams in the millinery line. Now, it happens that among the people who get into the house in the Rue Sardino by accident, or through Seraphin's tricks, are a dozen or more characters who are more or less intricately interested in each other's comings and goings. First of all, there is old Ribot, well to do, flirtatious, and a gay boy of the most ebullient type; he has an appointment there with the pretty little wife of one Herr Henrick Katzenjammer, the world's greatest violoncellist, who is off in America conquering hearts and corraling dollars. Then there is Ribot's wife and his son-in-law and daughter, the latter extremely jealous of her husband, who is an artist. Besides there are models, artists, boarding-school girls and other types, who founder in Seraphin's meshes and play at the liveliest possible game of cross-purposes for an hour or two. Ribot is surprised in his tete-a-tete with Herr Katzenjammer's wife and in a moment his artist son-in-law, the latter's wife, Herr Katzenjammer himself, and all the rest of them are involved. For each one to extricate him or herself from the trap they unluckily fell into it takes several changes of scene and delusive flirtations with the goddess Truth.

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