

The Bostonians will begin their season on September 17 in New England. The company will open its engagement at the Broadway, New York, November 19, with a revival of "Fatinitiza." This will be followed by a new opera, "In Mexico," by Oscar Well and C. T. Dazey. Still later "Prince Ananias," Victor Herbert and Francis Neilson's new piece, will be presented.

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Upper Broadway these bright mornings, says the *New York Press*, is studded all over with white sailor hats, looking like great flakes of snow floating along both sides of the street, about five feet above the pavement; underneath them all are hundreds of soubrettes, chorus girls and members of dramatic companies now rehearsing in the region between Forty-second and Twenty-eight streets. Over 150 companies open somewhere within one day's journey of New York city this week.

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A foreign scientific journal publishes the results of some recent experiments upon the vocal chords which are likely to prove interesting to aspirants to lyric honors. In the case of a barytone, who, like M. Jean de Reszke, was not content to be a barytone, but sighed for the higher emoluments of a tenor, a course of inhalations, beginning with benzoin, going on to caffeine and chloroform and concluding with curacao, proved perfectly successful. The transformation was pronounced to be complete.

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The Marie Tavery Grand Opera company, under the direction of Charles H. Pratt, is one of the largest, strongest and most complete companies ever got together. Few managers are more capable of presenting great opera than Mr. Pratt. The success which met his efforts in the past, when he introduced to the American public such artists as Marie Roze, Clara Louise Kellogg, Annie Louise Cary and the late Emma Abbott, are still fresh in public memory. Mme. Tavery has an enviable reputation and her past triumphs have repeatedly made her a reigning sensation. In her support are Emma Mariani and Sophia Romani, sopranos; Helen von Doenhoff and Dora Scott, contraltos; A. G. Guile, Payne Clark and William Warren, tenors; William Mertens, Arthur Seaton and S. Dudley, baritone; William Hamilton and William Schuster, basses, while Sig. Americo Morreallo, of the Italian opera in the city of Mexico, will be the musical director.

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The Marie Tavery Grand Opera Company will begin its season at the Park Theatre in Brooklyn on September 10. The organization will comprise 127 people, and will travel on a special train of eight cars.

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The first minstrel show of the season was given Monday night at the Lansing theatre. Col. Haverly's "Mastodons" drew a fair sized audience and the performance gave much satisfaction. Some of the vocal numbers were unusually good, a number of effective new songs being introduced.

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Emily Rigl, as *Marina* in "Mr. Barnes of New York," produced at the Lansing theatre, Wednesday night, invested this play of somewhat melodramatic leanings, with considerable dignity. Miss Rigl is a competent actress possessing naturally those qualifications especially desirable in the part of *Marina*. Unlike James K. Hackett, *Mr. Barnes of New York* and other members of the company, she was at all times serious and at times, powerful. Mrs. May Haines-Moore was a pretty *Enid* and carried the part well.

Mr. Lewis, *Danella*, was a strong characterization. Mr. Hackett posed a great deal as *Mr. Barnes*, and there were times when his acting was open to serious criticism. The scenic effects were fine.

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Mr. John Griffith presents his spectacular edition of "Faust" at the Lansing theatre next Monday, Tuesday and Wednesday evenings, September 10th, 11th and 12th. The production differs from others in that its attractiveness is materially enhanced by the introduction of scenic and mechanical effects; some of which are said to be gems of ingenious stage settings, calcium and electricity being largely drawn upon to aid in the arrangements of the artistic scenes. Mr. Griffith is an actor of experience, who has made the character of *Mephistophles* a protracted study, imbuing it with most intense subtlety, always, even in his most tragic passages showing satanic shrewdness. In the scenes of Dr. Faustus, he is appropriately fawning and brow-beating as occasion demands. His flirtations with Dame Martha develop litheness that repels but will amuse. A distinct reader and thoroughly acquainted with stage technique, his impersonation is said to be perfect in an artistic sense. The supporting company is capable, many well known artists being in the cast. Seats now on sale.

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"The Fast Mail" was presented at the Lansing theatre last night. This play will be repeated this evening. The railway has often been used by the dramatist, but never before to such an extent as in Carter's famous play, "The Fast Mail." A freight train with fourteen cars, a lighted caboose and a full-sized locomotive, with engineer and fireman, crosses the stage in the most realistic and noisy manner, while later in the play a great Mississippi river steamboat, with bells and whistles and engines in full operation moves in and explodes with terrific force. A great scene is also given of Niagara, in real tumbling water. The company is a most efficient one, and there is a great deal of fun to go with sensational effects. A special car for the scenery is used, and every detail is carefully looked to in the stage production of the play.

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The popular comedian, Roland Reed, will present at the new Funke Wednesday evening, September 12, the late David D. Floyd's clever eccentric comedy, "The Woman Hater," in which he is seen to such excellent advantage as *Samuel Bundy*, the supposed misogynist. Mr. Reed has many admirers in this city and his artistic efforts have always been keenly appreciated. As the eccentric *Bundy* he is particularly pleasing and it is one of his most legitimate creations. The play gives ample scope for the players to disport themselves. It is amusingly constructed. The story briefly told is as follows: *Samuel Bundy* has the reputation of being a hater of women, but in reality he adores the sex; but from a certain native bashfulness has restrained himself from ever proposing marriage to any of them. He, however, has frequently laid out wedding tours and gone over the route alone. At the opening of the play he manages to muster sufficient courage to ask a dashing widow to make him happy by becoming Mrs. Bundy. She accepts; and emboldened by his success, he confides his plans to widow number two, and through a natural embarrassment she mistakes his confidence for a proposal, and also accepts him. The complications growing out of this embarrassing situation give rise to many ludicrous scenes. To add to *Bundy's* discomfiture he is finally carried off by mistake to a private lunatic asylum. This scene furnishes many of the funniest things of the play.

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