

Highest of all in Leavening Power.—Latest U. S. Gov't Report

Royal Baking Powder

ABSOLUTELY PURE

the representation of each diocese shall consist of not more than four clergymen and four laymen, communicants in this church, residents in the diocese, and chosen in the manner prescribed by the convention thereof. What is the manner prescribed by the convention of this diocese? Article II of the constitution says: "At the stated meeting of the council, next preceding the general convention, four clerical and four lay deputies shall be elected to represent the diocese, and in case of a failure or neglect of the council to elect deputies those already in office shall continue until successors be chosen. Four shall be elected." But the council failed to elect four. It elected only three of the clerical order. It attempted to elect the fourth, and although the president regularly called upon the members at thirty ballottings for the fourth clerical deputy it failed to elect. If it had failed to elect the other three, it is clear that under the law cited those three elected to the last general convention, and in the order in which their names stand, would hold over, because the article distinctly says, at the stated meetings of the council next preceding the meeting of the general convention, and says nothing whatever about a special meeting for such election."

Somebody disputes my statement of last week that theatrical critics should concern themselves solely with the acting of the actors, and the play, and avoid personalities. This somebody says that some of the best critics do what I ventured to say they should not do; that it is a common thing for a critic to call in question social peculiarities or irregularities and indulge in ridicule at the actor's expense. The fact that critics do this does not make it right. It is a very easy thing to say or write that Frank Daniels looks like a sawed-off cigar store sign, or that this or that actress is not beautiful, or that Tom Keene has a voice like a foghorn; but we would hardly dignify such remarks by calling them theatrical criticism. Criticism certainly has a higher function than the advertisement of crooked legs and other alleged personal deformities. It is easier by far, to indulge in ridicule or sarcasm along this line than to write a reasonable criticism, and sometimes these flippant remarks make an effective appeal to a certain class of readers. But it is not theatrical criticism, any more than calling Richard Harding Davis an egotistical dude is literary criticism.

A theatrical criticism should be the expression of the effect produced by a stage performance upon a thoroughly ripened intelligence.

THE THEATRES.



Ed Church is back again in town from the Pacific coast. His "Faust" company's second trip west was very profitable. John Griffith left Monday for his home in Springfield, Ill., where he will spend the summer. The other members of the company have separated and will not again join Mr. Griffith, the intention being to organize an entirely new supporting company. Mrs. Seaton, of this city, has signed with the Pike opera company. An idea of the business done by "Faust" may be formed by some figures quoted by Mr. Church. "In Helena," he said, "we had to play against Ward and James, who were booked for three nights. We played one night to \$750, more money than Ward and James took in during their engagement. At Grand Falls, Montana, our receipts were \$1,001; at Spokane, \$900; at Boise City, \$750; at Ogden, \$750; at Grand Junction, Col. \$547; at Aspen, \$927. We played two nights in Salt Lake City. We opened to \$447, and the next night drew \$927. Business in Portland, and Seattle and Tacoma was fair."

"The Bells" as played by Henry Irving, was used in some places where the company played two or three nights, and in one or two instances it was better received than "Faust." The next season of the Griffith-Church company will open in September, probably in Kansas City. It is the intention to go clear to Boston, and Mr. Church says the company may make New York. "Faust," "Richard III" and "The Merchant of Venice" will be played. Mr. Church will superintend the construction of special scenery for the two additional plays during the summer.

"There is no truth in the report that there is to be a change in the management of the Lansing," remarked Mr. Church. "The house will be run the same as before. I may or may not take the road with my company again. My plans not yet fully matured. I will go to New York in a few days to look after attractions for the Lansing."

Roland Reed, who formally opened the Funke last season, will again be the opening attraction the coming season, shortly after September 1.

Of course no one would contend that the critic should be debarred from alluding to such glaring atrocities as the Mather shriek and fall, the Rhea accent and the Downing adipose tissue, but these personalities should not be the burden of the critic's song.

Lincoln has some theatre habits whose judgment of a play comes pretty near to being correct. Charley Magdon, manages to see the best things at home and abroad, and his opinion of a play is entitled to respect. He knows a good thing when he sees it. For years, long before he became a manager, Frank Zehring has been a constant theatre-goer. He doesn't care much for the heavy class of plays; but when it comes to the popular attractions of the day he is very much at home. There are people in Lincoln who, at a theatrical performance, wait to see the effect produced upon Frank before they make up their minds whether the play or any part of it is "good" or not. Lieut. Townley is another well informed patron of the theatre whose opinion is entitled to consideration. Tom F. Wing and Colonel Wilson are undoubtedly good dramatic critics, but they do not talk much except to each other. Perhaps the most regular theatre goer in the city, outside of the newspaper people, is Mr. Sprong, the milk dealer. He ought to have some valuable reminiscences.

"In the days when I played 'Macbeth' to Miss Cushman's 'Lady Macbeth,' actors did not have such an easy time of it as they do now," said C. W. Couldock in a recent interview. "When Macready came to America he did not bring his own company as Mme. Rejane, Coquelin or Tree would to-day. The country was not so populous and theater-going was not so popular. Every city had its stock company and the star sent his plays on in advance. For the most part these were old plays, and the leading members of the company had played the leading parts for which they were particularly fitted many times before. But the younger members of the company had hard work, indeed. They were often compelled to learn their parts at a day's notice, and their pay was meager."

"As for salaries, why they are doubled and trebled now. But—my!—it costs twice as much to live. I remember that I rented a very comfortable little house for my family and myself, in Philadelphia, for \$200 a year."

"Actors in general are a much better class of men and women than they were in the old days. Then you never met an actor who didn't drink. Rarely was there a performance when some member of the cast was not under the influence

of liquor. More gentlemen are entering the profession than ever before. There has been a wonderful improvement in the acting of society dramas. But Shakspeare—ah!—we have no such Shakspearean actors. Ah! Macready! Macready was far, far ahead of any tragedian of my time—of any tragedian that ever lived, I firmly believe. The actor of to-day can not speak blank verse well. He has no opportunity of learning how to speak it well.

"What character in Shakspeare do I like best? All. All, I love them all, I have played hundreds of parts; I can not remember ten lines of many of them. But Shakspeare I can never forget. I could wake up in the middle of the night and recall every line. We remember what we like to remember, I suppose. What wonderful lines!"

Verdi's "Il Trovatore" has just been performed for the 300th time in Vienna, where it was first heard March 11, 1854. No opera by any other living composer has yet reached so many presentations in Vienna.

Julia Marlowe-Taber, who closed her season very early this year, will open early in the fall. On August 16 she and her husband, Robert Taber, go to Milwaukee, where they rehearse two weeks, and on September 2 present there, for the first time, "Henry IV."

Bernhardt's passion to be a manager is said to have cost her the most of her large earnings.

W. S. Hart, who has for the past two seasons been Rhea's leading man, has been engaged as leading man for Modjeska next season.

It is said that a reconciliation has been effected between Sir Arthur Sullivan and W. S. Gilbert, and that they will soon be working together again.



JOHN GRIFFITH.

Henry Irving acted in Don Quixote on the evening of the day on which it became known that he had been knighted. When "Maria" in the plays says to the hero, "But you have not been knighted!" the audience arose and cheered, and toward the end of the play, where he says, "Knighthood sits like a halo round my head," the play had again to be stopped for several minutes till the house quieted down.

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