

THE STAGE

Yes, it is true, says the Dramatic Times, Dave Belasco has about the largest income of any dramatist living. His royalties on the Heart of Maryland amount to over \$1,500 a week. He receives a share with Franklin Fyles from his plays like Charity Ball, The Wife and Men and Women, which net him over \$300 a week, making him a total of over \$2,000 a week. Pretty good profit, isn't it? But, then, Belasco is a hard worker and deserves it. I understand he has left his revenues to his son, Mr. Johnson, in the name of William Gillette for future use.

R. B. Mantell has married his leading lady Charlotte Behrens. Mr. Mantell's name was mentioned in connection with the lady's for some time. At first it was denied that he contemplated matrimony, but a couple of weeks ago in Chicago he was quietly married in the presence of a few friends. Next season the company will be known as Mr. and Mrs. Mantell.

Thomas W. Keene reappeared in this city Friday night of last week after an absence of three years. During those three years of gloom it was repeatedly stated that Mr. Keene's non appearance here was due to a certain criticism of the actor that appeared in one of the daily papers, and the writer of those lines as the author of the criticism referred to enjoyed, in his own mind at least, a certain distinction on that account. While Mr. Keene was in the city last week an effort was made to ascertain the real reason for the actor's long absence, and now that the truth is known, the writer is shorn of that distinction. Mr. Keene did not stay away on account of any criticism. His business was never very large in this city, and his manager thought he could make more money by showing elsewhere.

Mr. Keene appeared in "Richard III" at the Lansing. He is perhaps best known for his characterization of Richard. He has been seen several times in that role in this city, usually with a wealth of scenic effect and accessories that were conspicuously lacking in this last presentation.

Mr. Keene makes no concealment of the fact that he is enamored of the robust, declamatory school of acting. He thinks the people prefer the tragedy of Forrest, with its roar and tumult, to the tragedy of Edwin Booth, with its repressed energy and appeal to the intellect. Mr. Keene is the battering ram of the stage. He attacks a play like "Richard III" with hammer and tongs, and he makes much noise. He doesn't read his lines; he declaims, and to declamation he adds a facial contortion that is often painful. Mr. Keene lacks the subtle qualities that made Booth an artist, and lacking subtlety he resorts to clamor.

This actor is probably at his best in "Louis XI" and "Richard III." He is interesting at various places in both plays. But there is a constant tendency to overact. He uses force to bring out points that, in an artist's hands, would come out naturally.

The Gloucester Shakespearean is more than the Gloucester of his name. Mr. Keene makes his Gloucester much more grotesque than Shakespeare's. He exaggerates, and his exaggeration reaches the point where it becomes grotesque. And yet in the leering, vicious, cunning Gloucester of the stage, there is a consistency that is not without its effect.

ad this actor a little more and he will have a reputation as good as his Louis and his Richelieu would be in any characterizations.

When there is an attempt to present Shakespearean tragedy with realistic effect, the attempt so far fails of its purpose as to make a historic battle a stamping ground for puppets, when instead of majesty and magnificence there is mockery and meanness. One cannot help thinking that it were better for such plays to remain between book covers. Type may be cold, but it does not misrepresent.

Mr. Keene's best work in "Richard III" was in the famous scene where Gloucester drops the fatal poison and begins the intrigue from which comes the ejaculation: "Was not my father's death a common case? Was not my mother in such business too? His support was not of such a nature as to land impregnability to the presentation."

Wearer's "Komedie Krew" has been at the Lansing theatre all the week, amusing the people at 10 cents a head.

SUMMERS

The republicans have not yet forgotten how W. S. Summers was turned down after being nominated for attorney general to make a place for an Omaha man, and this is a case where one is enough for Churchill. Summers got this time what he was given a year ago, and the Omaha man won't be able to prevent Summers from being elected and will be a head and shoulders above the man who now holds the position of attorney general.

SOME FAMOUS BEAUTIES

Sappho is said by the Greek writers to have been a blonde. Judith, the Queen of Ahab, according to one of the rabbis, had "black eyes that were set on her by hell." The Empress Anna of Russia was very portly and the beauties of her time greatly detracted from her looks. Margaret of Anjou had the typical face of a French beauty. She had black hair, black eyes and a nose of features were indicative of the greatness of character. Pocahontas is described as having features as regular as those of a European woman. She is said to have had a lighter complexion than usual among Indian women. Theodora, the wife of the famous Justinian, was beautiful, crafty and unscrupulous. She is said to have been tall, dark and with "powers of conversation superior to any woman in the Empire." Catharine of Braganza, Queen of Charles II, was singularly gifted both in person and in intellect, but in spite of her beauty and her good sense, she was unable to win the love of her disolute husband.

Cleopatra was not an Egyptian, but a Greek beauty, with perfectly white skin, tawny hair and blue eyes. Her chief fascination was her voice, which is described as of well modulated and singularly sweet in tone.

The Empress Catharine I. had a coarse face, generally broken out with pimples from the constant use of strong perfume. She was a slave to beauty and died of a disease brought on by its use. In youth she had been famous for her beauty.

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First pub. March 28. SHERIFF'S SALE. NOTICE IS HEREBY GIVEN, THAT by virtue of an order of sale issued by the clerk of the district court of the third judicial district of Nebraska, within and for Lancaster county, in an action wherein Esther E. Lough is plaintiff and James Dink et al. defendants. I will at 2 p. m. on the 28th day of April, A. D., 1896, at the east door of the court house, in the city of Lincoln, Lancaster county, Nebraska, offer for sale at public auction the following described real estate to-wit: "Lot nine (9) in block six (6) (40), in Block & Bldg's second addition to University Place in Lancaster county, Nebraska. Given under my hand this 24th day of March, A. D., 1896. John Brompen, Sheriff.

First publication March 14. SHERIFF'S SALE. NOTICE IS HEREBY GIVEN THAT by virtue of an order of sale issued by the clerk of the district court of the third judicial district of Nebraska, within and for Lancaster county, in an action wherein Joseph H. Sniffen is plaintiff, and Annie Morrill, et al. defendants. I will at 2 o'clock p. m. on the 14th day of April, A. D. 1896 at the east door of the court house, in the city of Lincoln, Lancaster county, Nebraska, offer for sale at public auction the following described real estate to-wit: Beginning at the southwest corner of the southwest quarter of the southwest quarter of section eleven (11), in township ten (10), range six (6), east, and running thence north along the section line eighty rods, to the northwest quarter of said southwest quarter of southwest quarter, thence east thirty-one (31) and 55-100 rods along the north line of said forty acre tract, thence south parallel with the west line of said section to the south line of said section; thence west along said section line to the place of beginning, enclosing and including a tract of land on the west side of said forty acre tract, eighty rods long, both north and south, and thirty-one and 55-100 rods wide from east to west. Given under my hand this 14th day of March, A. D. 1896. John T. Brown, Sheriff.

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