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MARCH 12 AND 13

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JOHN DOWDEN, JR., Manager.

One Night Only.

WEDNESDAY, MARCH 17

De Koven-Smith COMIC OPERA COMPANY

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"THE MANDARIN."

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And a company of

50-People-50

Prices \$1.50, \$1.00, 75c, 50c and 25c. Seats on sale Monday morning at 10 o'clock sharp.



THEATRICAL NOTES

Lewis Morrison played to very good business at the Funke last week. The people, lettered and unlettered, like this drama, the critic does not know why. The time and the subject are medieval. Theatre-goers no longer believe in the devil or in magic. Besides, the play is so badly articulated and composed of such unrelated parts that Morrison's arrangement and Irving's differ in essential points without affecting the action of the play. The tower, the church square, the garden, the Brocken and the prison are like scenes from as many different plays. Especially is the impertinent Brocken scene cut off from that which goes before and that which comes after. It has no raison d'etre, unless it be for the moral lesson and the jolly and commonplace fireworks, which, set off by the sprightly ladies, delight instead of frightening the small boy. But even the infernal regions is better than the garden scene, where Marguerite, Faust, Martha and Mephisto wander in and out around and around that horrid little plant-pot tete-a-tete, set in the center of the stage. When Faust comes in Mephisto goes out, like the toy barometer man and woman who appear alternately. But railing is idle; the people like the play. Church's company made money with it, and Mr. Morrison has played it for twelve years with financial success. It seems to have an attraction for the lettered and the unlettered. The university people are generally present in numbers, with a critical expression on that is most depressing. And the gallery is filled to the stairs with gamins and impecunious lovers of the spectacular. This being the case, it makes very little difference to managers, to the actors and to the public in general whether hack newspaper critics like it or not.

Mr. Morrison's Mephisto is a genial, jolly, grinning devil. Wickedness is joyless and saturnine, and Mr. Morrison endeavors to make his so, but he is defeated to some extent by his good disposition. Marguerite was sweet, though occasionally ultra-girlish. Faust had a magnificent physique—six feet and something over, but was painfully stagey and artificial. The costuming of the whole company was very good, and historically accurate. The scenery was especially pleasing—Nuremberg town-house and taverns, and a Gothic church, which pleased the dyspeptic critic very much.

Cissy Fitzgerald played to a crowded house at the Lansing on Wednesday night. Alack and alas, for goodness' sake, the house was crowded to see a jade, who cannot sing nor act nor dance, much disgrace her sex. Of all the shameless, disgusting shows that have ever played in Lincoln, Cissy Fitzgerald and her company topped the height of indecency. The obscenity was an insult to every respectable person in the house, whose presence was, as in the critic's case, due to ignorance. She played to a speechless first floor and balcony, to a jeering, sensual gallery. There is no reason why such a play should not be suppressed after the first performance, when its effect upon an audience is obvious. Only two members of the company made any pretensions to acting, viz., Thomas Burns

and the little cad, whose name is not at hand. Both these men conscientiously gave their mind to their work, and caught to want to move in better society. The play is tiresome and the founding himself an unmitigated bore. Frohman may be making money, but if there is anything in theosophism, it will take him aeons of incarnated existence to get back to the place he started from as a little baby in this one.

The personnel of Mr. O'Neill's company this season embraces the names of several members who have been with him for several years and others who have just been engaged. The leading woman, Miss Margaret Anglin, is a Canadian lady by birth, of high social standing. Her father was at one time speaker in the Dominion Parliament. Miss Anglin is not only known as an actress of brilliant ability, but is also a woman of great literary refinement, whose articles are eagerly accepted by all magazine editors throughout the country. Miss Ada C. Swan was last year a prominent feature in Augustus Daly's production of the "Midsummer Night's Dream." Miss Kate Fletcher, now in her eighth season with Mr. O'Neill, is one of the greatest character actresses in the United States. At different times she was in the support of Edwin Booth, Lawrence Barrett, Margaret Mather and other notables. Haljet Thompson, the leading man, belongs to an old characteristic Massachusetts family. His father, Judge Thompson, was for a number of years justice of the supreme court of Massachusetts. Haljet received his preliminary dramatic training at the Boston museum, and has now been with Mr. O'Neill four years. Wm. H. Pascoz has in his six years as juvenile man with James O'Neill charmed the matinee girls in every town that he has played in. W. J. Dixon is seen in the comedy and old men's parts with Mr. O'Neill, and is famous for his artistic work which he has now so successfully presented as a member of Mr. O'Neill's company for over six years. James O'Neill comes to the Lansing theatre Tuesday, March 23rd in Monte Cristo.

Much interest is being taken in the forthcoming production of "The Jucklins" by Stuart Robson at the Lansing theatre Monday, March 29th. This is a dramatization of Opie Read's successful book of that title. The southern pride, the southern hospitality, the southern loyalty, are clearly set forth in the book, and the unique character is that of old Lem Jucklin, who has an inordinate desire for cock-fighting. It is a peculiar and interesting character, just suited to Stuart Robson, who recognized this fact last summer while reading the book. In fact he was so impressed with the work that he immediately commenced correspondence with Laird & Lee, the publishers, of this city, for its dramatization. The dramatization was made by Daniel T. Hart. It is said that Mr. Robson has in the characterization of Lem Jucklin made the most pronounced success of his praiseworthy theatrical career.

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