

THE THEATRE

A production called "The White Crook," incorporating some bright and several dull features of burlesque, vaudeville and farce, slid over the boards of the Funke Monday and Tuesday evenings. The perpetrator of this concoction probably aimed no higher than an attempt at furnishing a mixed diet of fun. A liberal stretch of the imagination might bind the various parts of this entertainment together. "McGuiness' Reception," the time-honored olio and a Klondike sketch composed the outfit. The latter was a product of the quick lunch counter, while the others were chromos of well-known material. As a rebash they belonged to the same category as warmed up biscuits or that infamous parody on a meal known as a "New England dinner."

A good assortment of droll humor, interspersed with topical remarks of a more or less lucid character, was at the disposal of Thos. J. Grimes, for some mysterious reason "featured" on the program. To his credit, as also to that of his wife, he said that most of their songs and other manifestations of hilarity could be swallowed without any marked disturbance of digestion.

The most singular feature of the whole business was the entire absence of any White or Black Crook, or of even the remotest reference to this party of renown.

There was nothing done that either conflicted with the ten commandments or could be construed into violation of any clause of the constitution. If anything escaped me, it must have been of a kind readily covered by the mantle of charity. And it would not even require an old-fashioned cloak. A light spring overcoat would probably have answered the purpose.

Those who saw "Never Again" at the Lansing on Wednesday evening enjoyed genuine and unadulterated fun. All of the humorous situations in the play are brought about by rapid contrasts in action or speech of the parties involved in the fray. Noiseless swiftness is an imperative element in comedy. Once it is found necessary to emphasize situations by discordant noises and by sprawling over the stage or throwing tin cans to announce the advent of a tramp, all humor ceases and the boring process begins its baneful work. First class comedy appeals to the laughing instincts of all—of those whose laugh is hung on a hair trigger as well as those who have to filter a joke through their intellectual centres. The warm, receptive people always laugh first; the coldly, intellectual fall in later.

It is unwise to publish the plot of a rattling comedy. Its success, as depicted before the eyes of the listener, does not depend upon a masked plot, but upon a series of funny situations, and equally funny dialogue arising from one original mistake or a succession of them. To get an indistinct idea of the story the thing to do is to read your family paper of the previous week—only two dollars per annum, if I am correctly informed.

No one but a Frenchman could have created such entanglements on a small investment of the original theme. Englishmen strike too slow a tempo. Germans are apt to drop into philosophical disquisitions. Americans will be in it as soon as they drop coarseness and loudness.

All of the members of the cast contributed their honest share to the juicy entertainment. This is no less true of John Murphy as father-in-law, Kibot and Ina Homer as mother-in-law, than of cellist Katzenjammer and his wife (Miss Sarah Madders) who was the main cause of all the troubles between young and old married couples.

TOBY REX.

The Twelve Temptations played to a top heavy house at the Lansing on Thursday night. It is a brilliant spectacle pure and simple. Why it should be called The Twelve Temptations does not appear in the scenario. Gilded and brilliantly colored scenery, a shining ballet executing complicated movements in perfect time, and a few topical songs make up a very pleasant evening's entertainment and twelve temptations, if present, are innocuous.

"I shall endeavor to make modesty a feature of the advance announcements of what the public may expect from Mr. Clay Clement this season," said John Henry Martin, Mr. Clement's manager. It is pretty generally conceded that Mr. Clement is a good actor. In fact, I have never yet heard anyone who has seen him make a less laudatory statement than this, while I have heard many accord him praise in terms much stronger. Of his new play, "A Southern Gentleman," I can only say that from closely watching its effect on large audiences the past week at McVicker's in Chicago, I have come to the conclusion that it is a far better play than his first play, "The New Dominion." I believe that Mr. Clement, as the courteous, chivalrous, old Southern gentleman, of the title role of "A Southern Gentleman," will prove just as interesting and just as artistic as he is in his Baron Hohenstauffen in "The New Dominion," and when we come to add to this Mr. Frank E. Aiken in the eccentric old man part, Mr. Edgar Marnett in a heroic old man part, Miss Karra Kenwyn in an emotional leading part, Miss Eleanor Carey as a Grande Dame of the Old Regime, Mrs. Chas. G. Craig as a sweetly faithful, pathetically humorous, typical old Southern Mammy, Jeffrey Williams as the faithful old negro servant, who bears upon his broad bowed shoulders the yoke mark of generations of slavery, Carleton Macey in a strong and interesting part, Mr. Frank Walcott in a light comedy part, Miss Mabel Knowles as a sweet little ingenue, Thos. O'Malley as a very amusing Irish gentleman, and Wm. B. McGillicuddy as an eccentric boy, and other parts adequately filled. With these people I believe I am warranted in one little prediction, and that is that Mr. Clement will present a more than ordinarily good play."

Mr. Clement will present his new play "A Southern Gentleman," Saturday evening, and his last year's success, "The New Dominion," Saturday matinee, October 9. Prices \$1.00, 75c, 50c and 25c. Seats now on sale.

In Andrew Mack's new piece, "An Irish Gentleman," the author of the play, Ramsay Morris, is said to have wholly discarded the moth eaten and, in many cases, false types of character which have been doing duty for years in dramas supposed to picture life in Ireland. Basiliff's, red-coats, evictions and their attendant groups of villagers are done away with, and instead of the conventional peasant boy hero, in courderoy knee-breeches, who says sharp things at the expense of everyone about him, Mr. Morris has pictured a young Irish gentleman of today, a college graduate, who is a most taking mixture of wit, humor, sentiment and pathos, and by all accounts a thoroughly manly and lovable fellow—a rolling stone—whose very faults seem virtues. This central character the author has surrounded with men and women who are gentlemen and ladies, and he makes the action of the play take place on a fine old Irish estate. The story involves the course of true love, and it is said to be strongly dramatic, with an abundance of comedy to give relief to its serious side. In the role of Jack Shannon, Mr. Mack is said to have one of the best star parts which has fallen to the lot of an actor for some time. There are hosts of lovers of Irish

FUNKE OPERA HOUSE

F. C. ZEHRUNG, Mgr.
Corner O and Twelfth streets.

MATINEE AND TONIGHT

Saturday, Oct. 9th.

MR. CLAY CLEMENT

Direct from two weeks at McVickers Theatre, Chicago, supported by the following excellent cast:

Clay Clement,
Charles Kent,
Carleton Macey,
Thomas F. O'Malley,
Edgar Martin,
Neil McEwan,
Eleanor Carey,

Frank E. Aitken,
Robert Drouet,
Jeffery D. Williams,
William B. McGillicuddy,
Claude Geiger,
Karra Kenwyn,
Mabel Knowles,

Mrs. Chas. G. Craig.

will present this afternoon, 2:30 p. m. his success of two seasons

THE NEW DOMINION.

This evening at 8:15, for the first time in Lincoln

A SOUTHERN GENTLEMAN.

Special scenery for both productions. There will be nothing in the city this season more deserving of the peoples' patronage. Regular prices, \$1, 75, 50 and 25 cents.

ONE GREAT NIGHT—THURSDAY, OCTOBER 14th.

Those Funny
Fellows,

Mathews

and

Bulger

NEW SONGS.

"A Day in New York."
"Shin-Bone Alley."
"My Love is a Gambler Man."
"Coney By the Sea."
"He struck it Rich at Klondike."
"Abel Skisner."
"The Gentle Football Player."
"While Shootin' the Clute."

In The Ear Famed Farcial Play

It is
To Laugh
And you
Do Laugh.

AT
GAY
GONEY
ISLAND

Seats on sale Wednesday 10 a. m. Prices \$1.00, 75c, 50c and 25c.

TWO NIGHTS AND MATINEE

Friday and Saturday, October 15 and 16.

The "Little Streak o' Sunshine"

SADIE RAYMOND

And Her Clever Company in the Big "Hit" of the Season,

DAISY, THE MISSOURI GIRL,

Interpreted by the strongest cast ever given a comedy production, including the most popular of all comedians.

Mr. Fred Raymond,

Prices for evening 10, 20 and 30c. Matinee, 10 and 25c.

Two ladies, or one lady and gentleman admitted on one 25c ticket at the matinee, Seats on sale Thursday at 10 a. m.