

**THE THEATRE**

I have been asked to mention the fact that Mr. August Hagenow is soon to give the first concert of the series projected for this winter with the recrudescence Philharmonic Orchestra. The soloists of the concert will be Mr. Charles Hagenow, who will play the fantasia upon Hungarian airs of Ernst, and Mrs. Charles K. Urquhart, a singer favorably known in Lincoln and Omaha. I have heard the orchestra rehearse and can gladly say that they play with much more of precision and energy, as well as repose than formerly. Next week I shall give the program and exact date of this concert. It is to be hoped that in the present scarcity of musical entertainments of a high class, the orchestral series of this winter will receive abundant support.

JOHN RANDOLPH.

Mrs. Leslie Carter in *The Heart of Maryland*, at the Lansing on Monday night played to very good business. Nearly every seat in the house was sold. War plays seem to suit the public, but the regular play-goer is getting a little tired of them. The time consumed in the many productions of Alabama, *The Heart of Maryland* and kindred themes has already exceeded the limit of the war. Notwithstanding this there is no evidence of weariness of the theme in the audience. A southern gentleman's "honah" and a southern woman's haughty impulsiveness are still able to send an audience into wild bursts of enthusiasm.

Mrs. Carter is an emotional actress of the old style, Clara Morris type. She used all her reserve power in the second act. I was sure then she had reached her emotional limit, and it was so. That is the trouble, over-expression has so short a way to go before the limit is reached. But as an emotional actress of the Clara Morris school, she is as good as her pattern. Her gowns were a little sloppy and not especially fitted for carrying messages through the army lines. They were of the style affected by the Oscar Wilde maidens in *Patience*, and they were especially well suited to the Curfew swinging act. She read her lines with distinctness and some effect, and those who liked her at all liked her very much.

The company is a very good one. Mr. James Wilson, who played Alan Kendrick, has a future. He is natural, graceful, and can be intense without the assistance of sobs and frenzy. Miss Helen Tracy was especially well made up for her part. Her gowns were the graceful flowing, swaying robes of the sixties and her part was well studied and composed.

Primrose and West played to good business on Tuesday night. These gentlemen are brilliant entertainers. There was not a poor number on the program. All the performers are stars. The orchestra is composed of skillful musicians and they play good music. For an evening of undiluted fun Primrose and West's Minstrels are unrivalled. The foregoing sounds like an advance notice, but it is instead an attempted criticism of the best minstrel performance this critic has ever seen.

Miss Sadie Raymond in "Daisy, The Missouri Girl," played to good business at the Funke on Friday and Saturday evenings and Saturday matinee. It is a first class company and charges second class prices. The company has enough talent to make three or four companies of the cheaper class. Miss Raymond has a clear, mellow soprano and is a comedienne of originality.

Fred Raymond has gifts which command attention, but he ought to suppress his buffoonery while Miss Raymond is singing. He spoiled one of her prettiest solos by intruding his funny act, while she was singing.

The Lord and Carleton, a repertoire company, have been playing to ordinary business at the Funke this week.

In entire harmony with everything else was the splendid performance given by the Faust brothers London bell ringers and musical comedy company. The applause with which they were greeted by the big house was in itself a demonstration of the merit of the performance. The company is just returning from a highly successful and extended trip to the antipodes. The Australian and New Zealand press were enthusiastic over the company. Since they landed at San Francisco they have received from the papers everywhere the same high commendation. The Faustus gave by all means the best and most refined vaudeville show. The moss covered chestnut was strikingly absent. First came the London bell ringers in their melodious selections, alone worth going to hear. Then followed of the same high order of merit Master Freddy, sand jig and rope-skipping dancer; Mr. Victor, xylophone soloist; Professor Gallardo, lightning clay modeller; Little Ruby, in song; Miss Fernandez, bandurra soloist and other features. Their violin sketch is especially fine. Their Risley act is clever in every detail, introducing many daring novelties. The dancing dolls and the pantomime comedy that closed the program were fine.

The Faustus will be at the Funke for one solid week, commencing Monday, Oct. 25th. Prices 50c, 35c, 25c. Seats on sale Saturday 10 a. m.

The Lansing theatre's offering for next Thursday night, Oct. 28, is *In Gay New York*, the burlesque from the New York Casino. Klaw and Erlanger promise that the presentation of the piece at the Lansing will be in every particular equal to that on the Casino stage. *In Gay New York* follows the general plan of construction of *The Passing Show* and *The Merry World*. The author has furnished bright lines and lyrics. He introduces a newly wedded couple, who leave their rural home in Maine and visit New York on a honeymoon trip. Their adventures in gay Gotham are made the basis of an unlimited amount of fun and frolic. He brings them into contact with a varied assortment of individuals, such as bunco men, gold brick operators, roof garden favorites and the general run of Broadway's habitués. The piece floods the stage with waves of music, color and pretty girls and the performance even flows over into the auditorium, as participants in it bob up unexpectedly from boxes, seats and aisles. The music of the piece has been furnished by Gustave Kerker. Eddie Foy sings the refrain of the tie-walking act, "It's Fourteen Miles from Schenectady to Troy." Jeanette Bageard sings "Jusque La" and also appears in dances and specialties with Eddie Foy. Etta Gilroy has several catchy musical selections and also introduces a negro specialty, in conjunction with Gilbert Gregory. York and Adams give their unique Hebraic specialty and Harry Watson offers his troup cyclist's act. A large ballet introduces dances of original design both in figures and costuming. The massing of seventy or more persons on the stage in the finales and ensembles gives an idea of the numerical strength of the company. Seats on sale Tuesday 9 a. m., box office. Prices \$1.50, \$1, 75c, 50c and 25c.

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**IN GAY NEW YORK**

In Cast.

Eddie Foy, Jeanette Bageard, Lee Harrison, Gertrude Zella, Gilbert Gregory, Etta Gilroy, Yorke & Adams, Alice Veazie, Arthur V. Gibson, Josephine Stanton, James G. Peakes, Winnie Sennett, Ed. S. Tarr.

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Wednesday evening, Nov. 3.

FIRST

**PHILHARMONIC ORCHESTRA**

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Soloists:

MRS CHARLES K. URQUHART, soprano  
MR. CHARLES HAGENOW, violinist.

Conductor:

**August Hagenow**

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