

**THE THEATRE**

An audience of splendid proportions laughed at "The Real Widow Brown" at the Grand Opera House last night. In fact, the large crowd did little else but laugh. "The Real Widow Brown" is a farce comedy in three acts and is interspersed freely with good specialties, dancing, singing and eccentric monologues.

The farce is in clever hands, and almost every member of the company comes in for some share of praise in his or her line of work. Eddie Clark, as the bogus widow, acts his part in good style and is peculiarly grotesque in his specialties. Charles Barrington, who impersonates Teddy Flynn, does all that his part requires and brought forth flattering applause with his specialties. Miss Beatrice Gamble sang several selections sweetly and was recalled. Miss Aida Woolcott as "The Real Widow Brown," is fair of face and nimble in the dance to a delightful degree. Hal W. Brown also does good work.

Viewed as a whole, "The Real Widow Brown" is worth going to see—that is, if you take the play for what it is intended and give yourself up to laughter at ridiculous things. If you want to be serious and sit in dignity to see some heavy, don't go. The engagement closes with tonight's performance.—Nashville American, Sept., 27th, 1898.

At the Funke, Monday December 26. Regular prices.

The man who made Murray and Mack's new play, "Finnigan's 400" describes it as merely a vehicle for the conveyance of fun, and if the man who made it doesn't know, who does? He could only improve on the description by adding "fun of the Murray and Mack kind and every 'man Jack' who likes that kind of a show would know all about the 'play.'" Murray and Mack are funny naturally, and in their own peculiar style, funny artistically. They

of having successfully interpreted so diversified a line of roles as Harry Carson Clarke and is to produce his latest and greatest success, "What Happened to Jones," at the Funke Opera House New Year's day both afternoon and night.

Although a very young man he has played some two hundred absolutely different parts. In his new play "What Happened to Jones," Mr. Clarke departs from his usual style of stage work as he appears as a young man, and his "Jones" the prayer book drummer who sells playing cards on the side is a comedy treat. The company supporting Mr. Clarke includes Henry Hockey as the professor, John Allison as the Bishop, Chas. Carters as Richard, C. W. Terriss as the policeman; Margaret Marshall as the professor's wife, Maud Allison as the Swedish servant, Mrs. Adele Clarke as the spinster who is in love with the Bishop, Florence Marion as Cissy the professor's ward, Lillian Young as Marjorie, Olive Snider as Minerva and several others in minor roles. "What Happened to Jones" has been accorded a great reception this summer in London and is very successful in all the eastern cities.

The Boston Globe says the following of "1492" which comes to the Oliver Theatre for Christmas matinee at 2:30 and evening at 8:15:

Full of color, light and music, and with its full complement of comedy and feminine beauty will be welcomed at the Oliver. This production of the familiar and popular extravaganza, beside possessing all the features which were factors of its attractiveness when last here, has been enhanced by a series of beautiful and artistic living pictures, which are lighted up very cleverly. In the performance the impersonation of Isabella by Stuart is the most remarkable feature made so not only by his appearance, but by a voice which can truthfully be described as soprano, and



go about their business in a way that is peculiarly their own. They say things "differently" and the people are used to their style so that their very act and gesture, that their very appearance and each and every word they utter is a signal for roars of laughter. If their humor is not of the quiet "Joe Jefferson" style, it is none the less funny on that account, and it drives away the blues just as quickly. "Finnigan's 400" is supposed to be very incidentally a hit on their attempt to break into swell society. That is the privilege of any man, but whether the "game is worth the candle" or not is another matter to be settled definitely only by going Wednesday night and see how they do it at the Funke Opera House, Wednesday Dec., 28th. Seats on sale Tuesday. Prices from 25 cents to \$1.00.

Few character comedians in this country can rightfully claim the distinction

which is used with affectiveness generally conspicuous by its absence from such impersonations.

Special matinee prices 75, 50 and 25c; children 25 cents to any seat in the house. Evening prices \$1.00, 75, 50 and 25 cents. Seats now on sale at box office for both performances.

Frank Daniels will be here Thursday December 29th, at the Oliver Theatre, with his new opera, "The Idol's Eye," the latest comic opera success by Harry B. Smith and Victor Herbert, the Gilbert and Sullivan of America. "The Idol's Eye" has made a distinct hit in every city in which it has played thus far this season. Frank Daniels has a part which fits him to a "T." Moreover he has fully nine popular songs which are very pleasing to the public, judging from the royalties which Victor Herbert is receiving from their sale. A company of good size supports Mr. Dan-

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**Christmas Matinee and Evening  
MONDAY, DEC. 26.**

The latest laugh provoker as played 100 nights at the Strand Theatre, New York.

**THE REAL WIDOW BROWN**

Fun with realism. Good music. Grand voices. One continuous laugh. Direction of A. Q. Scammon. Prices 25c, 50c, 75c and \$1. On sale Friday, 9 a. m.

**Wednesday, Dec. 28**

Return of the favorites, those famous Irish drolls.

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**FINNIGAN'S 400**

Helped along by a big bunch of female farce-funsters and a conclave of clever comedians. Don't overlook the duplex Patrol Band Parade at noon. Prices: Parquet, \$1, dress circle 75c, bal. 50c, gal. 25c. Seats on sale Tuesday 9 a. m.

**Monday, January 2.**

For one day only, New Year's matinee and evening. The hit of the continent. The one big comedy success of the last two years

**WHAT HAPPENED TO JONES**

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Now in its second year at the Strand theatre, London. A comedy pure and simple. Nothing finer ever written. A supporting company of actors and actresses. Regular prices at both performances.

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