

THE COURIER

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T HEATRES

NEW YORK, Nov. 15.—Among the first things to be mentioned in my reference to matters theatrical is the coming departure of Mrs. Lealie Carter from the Belasco theatre, whose record in New York has been a phenomenal one. Her experience has broken all previous records for a consecutive run, but it is absolutely necessary for Mrs. Carter to carry out her positive engagements in this country. She must positively appear this season in Brooklyn, Boston, Philadelphia and Chicago. It is possible, however, that this charming stage idol may return to New York later this season.

It is also probable that John Drew, who has been so successful in "The Mummy and the Humming Bird" at the Empire theatre, will return there for a later engagement before the season ends.

During his present engagement there the Empire has been crowded by the most fashionable of audiences and there has been no diminution of admiration for Mr. Drew's acting. The early verdict of theatre-goers, that Mr. Drew never had a more suitable or delightful part than that of Lord Lumley, has been amply borne out at every performance of the play.

Wm. Faversham began his second starring tour at the Empire in a new comedy by H. V. Esmund, entitled "Imprudence" which was produced at the Empire on November 17.

Mrs. Patrick Campbell, after a successful run at the Garden theatre, New York, has left to continue a tour of the principal cities. Mrs. Campbell will continue appearing in her presentation of the "Joy of Living," in which play she won distinct favors with the principal audiences. Her genius for intense portrayal of character has been again fully demonstrated in this work. Many of Mrs. Campbell's admirers think that the play shows her in the best role she has ever attempted.

At the Princess's theatre, in his farce, "The Night of the Party," Weedon Grossmith has proved a very permanent success in one of the most successful comedies ever written.

This new playhouse, under the auspices of the Shubert Bros., has been crowded since the opening night, and many good patrons turned away, owing to the crowd of fashionable men and women who have followed each performance. Mr. Grossmith has long been favorably known as a good parlor entertainer and will probably make one of the best records any actor has ever established on this side.

The reappearance of Mary Mannering at the Garrick in "The Stubbornness of Geraldine," a play written by Clyde Fitch, has been one of the most interesting features of the season. It has been written especially for her by Clyde Fitch and presented under the auspices of Frank McKee. In this play Miss Mannering impersonates an American girl whose hand is sought by a Hungarian nobleman. It is a New York play, all the more important characters, with the exception of an English peer, the Hungarian lover, and a girl from Butte, Montana, being people whom it would be easy to duplicate within a half mile of the Waldorf-Astoria.

The play is in four acts and it is the first that Mr. Fitch has written since his recent illness. He has probably given more attention to this comedy than any other from his pen inasmuch as he has personally rehearsed it for the past five weeks and the staging of the play is entirely his own individual work. Mr. McKee has given it a handsome mounting, and in view of the fact that it is so completely a Clyde Fitch production and that Miss Mannering's recent suc-

cesses in "Janice Meredith" and "The Lady of Lyons" have stamped her as an actress of the first rank, there was unusual interest in the first performance of "The Stubbornness of Geraldine" Monday evening. Like all the Fitch comedies it deals with the social world and depicts the men and women and manners which are part of this society.

Miss Henrietta Crossman's popularity with women has been strikingly manifested at Wallack's theatre, New York. At two successive Saturday matinees of "The Sword of the King" the big audiences of women have insisted on a speech from Miss Crossman. Speech-making from the stage on special occasions, such as first nights, is not uncommon, but for the audiences to demand it at ordinary performances, and matinees at that, is extraordinary. It shows the great admiration in which Miss Crossman is held by her own sex. In both of her speeches Miss Crossman asserted that she liked to play to women.

Monday evening, Nov. 10th, Mrs. Le Moynes began an engagement at the Garden theatre, presenting for the first time in New York a new and original comedy in four acts, entitled "Among Those Present," by Glen MacDonough. Manager Brennan has surrounded Mrs. Le Moynes with an exceedingly strong company, which includes Harold Russell, William Hazletine, George Douglas Parker, Algernon Tassin, Olga Flink, George Gaston, Maria Leonard, Cornelia Hunter, Marion Ashworth, Mary Blythe and William Claggett.

"The Children of Kings," which Mr. Martin Harvey produces at the Herald Square, is, to all intents and purposes, a novelty in New York. Five years ago Sorma and Christian played Von Rosmer's "Die Konigskinder," of which the Harvey play is an adaptation, at the Irving Place theatre. The English version is the work of Frederick Langbridge and A. H. Ferro. "The Children of Kings" is a fairy tale in its original German form, closely akin in nature to Hansel and Gretel. For this Humperdinck, the composer of Hansel and Gretel, has written some delightful entr'acte and incidental music, which is performed by an enlarged orchestra.

"The Silver Slipper" has been put into good shape at the Broadway, and is making a most interesting addition to

Metropolitan amusements. The latest work of Leslie Stewart and his confrere of "Florodora" fame is a symphony in songs and maidens, produced under the management of John C. Fisher.

Weber and Fields presented their first burlesque of the season. It was given in addition to "Twirly-Whirly," which was slightly cut to admit of its production.

At the Fourteenth Street theatre Chauncey Olcott, in "Old Limerick Town," his clever new play, continues to attract large audiences. Nothing better has been seen at this theatre in a long time than this sprightly Irish play.

The new play at the American theatre, performed by the Greenwall stock company, is entitled "Man's Enemy." Like most of the plays produced by this strong aggregation of talent it is excellently acted.

Late comers at the Knickerbocker theatre have to stand until the end of the first act during Mr. Gillette's engagement in "Sherlock Holmes." The actor-author insists on protecting the comfort of his audience, and in allowing those who are in their seats on time an opportunity to understand the opening scenes of "Sherlock Holmes" without having their attention distracted by being obliged to get up to allow people to pass to their seats. The play is proving one of the most popular attractions presented at this charming theatre.

Mr. Keith has been smashing all records with the good shows he has been putting on of late, and the patronage of the Union Square would have increased greatly, if it were possible. However, they have been doing capacity business there for a long time past, and the beautiful little theatre will accommodate no more than it did formerly. Charles T. Ellis and his wife will provide the only dramatic sketch on next week's bill. All the remainder of the entertainment falls under the technical classification of "straight vaudeville."

HERBERT E. CLAMP.

The Posing of the Hotel Graft

A row of men sat in front of one of the hotels near the entrance, and a dozen or more sat in the lobby smoking and chatting. The bell boys were asleep and the clerk was the only one who seemed to be alive.

"There is nothing new," he said to a Courier representative. "What will you have?"

"A beat," he responded, which in newspaper circles means an exclusive story.

"Well, if we had a beat we would give it to the police. We don't have any more hotel beats. A great many people think we do, but they are mistaken. The only beats the hotels have nowadays are the men who have no money, and then they try to beat the proprietor, but they don't bother us very much. The professional beats are nearly all dead. How do they work? They never work. You might see a hobo work before you would see a hotel grafter get busy. They would come in, engage a room, feed for a week or so. All one of them needed was a trunk or a satchel and a bundle of bricks to put in it. After a week or so he would canter off capriciously, after making a bluff at coming back. It was always a case of good-bye, Willie, though. So when they didn't come back, we would take up the brick collection. Beat! well I guess. After leaving our hotel, they would go to another city and do the same thing over again. They all wore swell clothes and put up a good talk, so they always got away."

"Do many beats come to Lincoln?"

"No," he replied.

"Why don't they?"

"I don't know. Maybe it's because I'm here. Strangers can't beat hotels any way. They don't trust them. They can't get a room or a meal on credit. They have to pay or stay out. Some of these grafters won't let the bell boys touch their grips, they're too precious, and others ask them to carry their baggage. Both games are a bluff. The fellows who want you to carry their grips want you to see how heavy and valuable they are, and the ones that don't want you to touch them want to work the game on you. One day a swell looking fellow came up to the desk. 'I want the best room in the house.' 'Take your bag,' said a bell boy. 'No you won't,' he returned, and set it down by him. Well when he turned to register, the boy examined it, and found there was absolutely nothing in it. He gave me a wink, and I told the fellow to pay in advance. 'You've insulted me,' he called out as he walked away. It was an old racket, so old that I laughed outright."

FAMOUS OPERA STARS TO TOUR AMERICA THIS YEAR



MME. SEMBRICH.



ELVIRA DUSE.

Two great foreign stars are in the United States to delight their respective world of opera lovers and theatre goers. Both have been engaged at fabulous prices to play before American audiences, and both will make extensive tours of the country. Sembrich, whose powerful voice always enraptures her enraptured hearers, is declared to be at her very best. Duse, after six years absence from this country, comes to introduce the plays of Gabriele D'Annunzio. As Silvia Setta in La Gioconda the great Italian actress is superb.