

CAPITAL CITY COURIER

A POPULAR PAPER OF MODERN TIMES

Vol. 5, No. 11

LINCOLN, NEBRASKA, SATURDAY, FEBRUARY 22, 1890.

PRICE FIVE CENTS

BYE THE BYE.

The young man who reported the Carnival of Nations for the COURIER has been for a week past the most cordially abused individual in the town. And it serves him right. People who act "smart" are liable to get themselves disliked. The young man in question may do to report a dog fight or a legislature, but he doesn't understand the first principles of writing up an entertainment by home talent. He started off with the tame statement that the C. of N. was "rather more satisfactory" than the average of such efforts. That is altogether too mild. If he could not say it was the best he should have made no comparisons. Then he got off a few phrases about "cute children to win our sympathies, attractive girls to hold our admiration, pretty costumes to please our love of the spectacular," and so forth. That is all pretty enough—as far as it goes—but it is too general, too impersonal, nothing that any individual performer can take to himself. Always fields the vanity and credit of the pride of the man you write about—when an amateur affair is your subject.

The aforesaid young man next wandered off into an argument to prove the inappropriateness of the title of the entertainment. Whether he proved his case or not is neither here nor there. When a woman gives a show it is her privilege to name it whatever she pleases. If she calls it the Dance of Death, or the Sordid Grin of the Ten Thousand Green Devils or simply the Amateur Opera Bouffe, whose business is it—so long as the public buy tickets? The would-be critic was provided with a complimentary ticket. The show didn't cost him a cent. Why should he "kick"? He pretends that he is not ill-natured, and that he was moved only by some lofty purpose. Bah! These newspaper scribblers are always prating of virtue. They don't mean half they say and anyway you can't believe them.

When it comes to criticizing the farce no compliments the chief actor very handsomely—as an amateur. It would have been all right if bestowed right there, but he felt called on to note a few defects in the artistic finish of the part. No wonder the performer became angry. What sense is there in criticizing an amateur as you would a professional. He never appreciates your advice, is sure to feel hurt and you only get disliked for your pains. No man professing to be a newspaper man of experience is excusable for such a blunder. He speaks of a young lady as surprising the audience because they had had no reason, previous to two recent entertainments, to look for dramatic talent in her direction. He has tried to explain in this manner: We have no reason to expect dramatic ability in anyone until he has shown evidences of it. Hence, when one shows talent in his first efforts it is a surprise, and, naturally, an agreeable one. He maintains that his statement was a compliment to the young lady in question, and makes some incoherent remarks about providing every reader with a dictionary. This latter remark is not worthy attention, and his explanation will not fill the bill. It might apply to other localities but not to the Capital City of Nebraska. Lincoln people are born talented. Consequently when they show signs of talent in their first efforts before the public no compliment is implied in saying that the public are surprised at the discovery. As a matter of fact the young lady in this particular case bore a creditable part in a home talent entertainment more than a year ago. The young man offers as a palliating circumstance that he was not living in the city at the time and had not heard of it, but that does not excuse him. It is the business of a writer for the press to know everything. There is no reason why he should not know everything, except carelessness, and that cannot be condoned in a case of so much interest to the community and the commonwealth.

Worst of all was a somewhat extended reference this misguided young man made to the gowns worn by the girls in certain characters. The young ladies were spoken of nicely, but some of them were so terribly shocked by unfortunate accompanying remarks that they have forgotten the compliments entirely. After venturing the opinion—uncalled for, by the way—that modesty and prudery get mixed up in a confusing way, he continued: "Some amateurs mistake prudery for modesty and for fear of displaying their ankles and a bit of bosomy they represent a servant girl in a trained gown." He then commends a lady for having "the dramatic and the good sense not to make that dramatic blunder," and adds the statement that the "ladies in the gypsy dance also threw prudery to the winds." Awful! isn't it?

Bye-the-bye hastens to assure the world at large that the young ladies in this entertainment were not attired immodestly. It is his opinion that their dresses were not more than two or three inches shorter than ordinary street gowns, and in one or more cases they were dresses used by the wearers in playing lawn tennis. If, as some of the young ladies seem to think, any reader of the COURIER gained the impression that these gowns only came to the knees of the wearers he should in justice to their feelings interview his impression and set it right. If necessary to convince it of its error, please knock it down and drag it out. A lady's feelings are not to be trifled with.

And to think that the cause of all this misunderstanding and all these blunders has the supreme assurance, the monumental audacity to try and justify his shocking language!

"Why," he says, "I merely undertook to justify the young ladies in costuming themselves correctly and in rising above prudery. A servant girl wears a short gown for comfort and convenience. There is nothing immodest in it. If a lady of refinement represent such a girl on the stage there is nothing immodest in her wearing a gown such as a servant wears. To wear a longer one is prudery, not

modesty. A lady may display portions of her bust in a ball room without impropriety, but her lower extremities must be concealed. At a bathing resort she may expose her limbs to the breeze without impropriety, but her bust must be covered. If arbitrary custom be accepted in such cases why should not good sense and precedent and the eternal fitness of things rule in the insignificant matter of dressing a woman for a servant girl or a gypsy girl's part in a stage entertainment? Special objection has been made to the statement that the girls 'threw prudery to the winds.' These good but careless souls have mixed up modesty and prudery again. I said prudery, not modesty, and if they cannot see the difference they had better consult Webster's unabridged. When I wrote of a display of ankles and a bit of bosomy I meant what I said. If the dresses had ended at the knees I would have indicated it by speaking of calves and a stretch of bosomy. If people would read with discrimination they would—but, confound it! I am tired of discussing the matter."

All this is ingenious enough, but there are some things that had better be left unsaid. For instance, it is never allowable to use the word "legs" in polite society. You may speak of "ankles" guardedly, in a general way, but with reference to any particular person. The word was introduced to a stage where "pans" may be spoken of without rickety one's position in society, but a great deal of danger lurks in "skirts." You may want to speak of that part of a gown which is a skirt, but you had better go the whole thing and talk of the gown. There is no reason in some of these things. We must accept them as they are. And a newspaper man should have enough regard for the sensibilities of the community not to do anything so horrid as to allude to such things.

KIRMESS AFTERMATH.

Mrs. Underwood wore a genuine Holland skirt of curious construction. The receipts of the inn on Presbyterian day were \$130 and on Methodist day \$130.25.

Mrs. Mateer's costume was much complimented for its accuracy and completeness.

Lieut. Gerwig was a valuable assistant in drilling the young ladies for their marches.

Mrs. S. C. Elliott and Miss Cora Hardy wore costumes that were used at a kirmess in Rochester, N. Y.

S. E. Moore, "the builder of Holland," made an artistic and finished job of the buildings and booths.

Mr. W. S. Huffman was one of the most effective workers and in his several parts gave a great deal of character to the affair.

Mrs. Dr. Crim and Miss Burgess wore quaint old caps that came from Germany and were now preserved as heirlooms. They were decked with gold lace.

An interesting feature of the May-pole winding was little Nelson Dennis dressed in costume as the King of Hearts and little Hazel Huffman as the Queen of Hearts.

The publication of a daily paper for the kirmess was a great stroke of enterprise, and the *Daily Owl* was much in demand. Undoubtedly hundreds of them have been mailed to out-of-town friends.

Mrs. Charles I. Jones and Mrs. R. T. Van Brunt gave many valuable ideas gathered at a kirmess given at Cedar Rapids, Iowa, three years ago. It was conducted by one church, but realized about \$1,000.

E. R. Holmes did much of the writing for the *Owl*, and gave convincing evidence of having the reporter's instinct about his person. He had previous experience on the *Hesperian*, the State university paper.

A feature of the kirmess last Saturday was the winding of the May-pole by bright, winsome children, namely: Clara Quick, Annie Lau, Maud Tyler, Gertrude Tyler, Willie Tyler, Willie Sizer, Bessie Sizer, Ford Rholander, Nelson Dennis, Hattie Huffman, Rose Foster, Bessie Hayden, Rose Lillibridge, Ann Hammond, Helen Welch, Robt. Noonan.

At the kirmess last Saturday dinner was served by the Christian and Free Baptist ladies, among whom were Mesdames C. C. Munson, O. C. Bell, C. B. Newman, Hinman, Henry, Bacon, Collins, Hedge, Morris, Corrick, Engels, Dunn, Stearns, Oberlies, Drinkwater, M. O. Root, G. W. Clossen, S. M. Kerns, R. Lazelle, B. F. Clossen and H. D. Root, Misses Etta Root, Anna Clossen, Luta Root, C. L. Thomas, Margaret Hall, Ella Hall, Carrie Reed, Lena Barber, Lena Brady, Florence Briscoe and Lincoln Grant, Misses Lytle, Gertrude Grant, May Shilling, Bessie Munson, Dollie Dunn, Georgia Knight, Sallie Cox and Grace Cook.

The Woman's Christian Association, through Mrs. Elliott, chairman of its ways and means committee, has made public the following very gratifying statement about last week's kirmess: "For the benefit of the host of friends of the Woman's Christian Association who by their generous aid and patronage made the kirmess of last week a possibility, we give at this earliest opportunity a financial statement of the receipts and expenditures of the entertainment:

For meals served during the week by various churches.....	\$ 495.53
Door receipts.....	748.49
Donations and net sales from booths.....	709.64
Gross receipts.....	1,953.67
Expenses.....	696.95
Net profits.....	1,256.72

Between the committee who had the affair in charge and the many who gave encouraging words there are mutual congratulations as together we scan the figures that tell us the kirmess financially was a success. To those who understand more intimately the need of funds to carry on the different branches of the association work the result is most gratifying. From a social standpoint the kirmess was a success. The harmony that existed and the healthful influence that has been generated because of this united work of many churches toward a common interest will do much toward cementing the kindly feeling that is proverbial between the various denominations of our city. It is but meet in this connection that the committee thank the many who have aided the association in the past week."

A "COURIER" MAN EAST.

PHILADELPHIA, Feb. 14.—Back from New York, and my! what a vast contrast between the Metropolis and the Quaker City. In the one is a constant mad rush of humanity and everything is for commerce, while here life is taken easy, commerce plays a second part and the city is given up almost entirely to residences.

CHARITY RALLS.

The grand charity balls are over and are now a general theme of conversation in social circles. The two great events on the calendar of festivities here for each season are the two balls, and now that they are both past society relaxes for a brief period to renew energy for the Assembly and other fashionable events to come. The charity ball given by the Charity association was a magnificent affair and the net receipts were \$7,300. These are the official figures given me by one of the finance committee. The regular charity ball given by the Young Men's Hebrew association at the Broad street academy was a notable occasion and decidedly the social event of the winter. At this ball not only Hebrews attend, but at least one-half of the participants are gentiles. The immense theater was gorgeously decorated and the place transformed into a veritable floral palace. Two orchestras were present, each of thirty pieces. Tickets were sold at 50 cents, ladies being charged likewise. My Lincoln friends who paid \$5 for a ticket to their charity ball pool for one gentleman and as many ladies as he wanted to take, will note that prices east are even higher and not lower, as was often asserted. The ball here netted \$18,000. The boxes in the theater were sold at auction and brought \$103 to \$400 each. They were used by spectators. The charity ball given in Chicago recently netted about \$30,000. My Lincoln friends will note that a charity ball, when once established, does not eat the receipts entirely by expense, but that the poor get a liberal share of its benefit.

THEATRICAL.

There is never a dearth of theatrical amusement, either here or in New York. There is always a liberal variety of plays to select from and almost any taste can be well satisfied. This week Booth-Mojskies are here. Unfortunately the madame sprained her ankle last week in Brooklyn, so Miss Minna Gale, who was leading lady with the Booth-Barrett company, plays in Mojskies' place, and acquits herself creditably. Booth closes next week at the Chestnut street theater. Salvini is drawing well at the opera house and the Charles Wyndham company is playing "David Garrick" to crowded houses at the Broad street theater. "Fauntleroy" is drawing well at the Walnut and next week will be its fourth and last. Annie Pixley is at the Arch playing "The Deacon's Daughter" and doing an immense business. She closes next week in "M'Liss." In fact all legitimate and worthy plays are doing excellently.

NEW YORK THEATERS.

Last week in New York I attended theaters nightly and never enjoyed a series of performances as I did the six that I saw at the various houses in that city—especially so, as they were all new successes. Hoyt's latest is "A Midnight Bell" and like his previous plays is a great hit. In fact, this one has more in it to command success than any other. It has a tangible and clever plot. Although not as deep laid as a tragedy, it is nevertheless complete and interesting. It is crisp and entirely different from his former productions. Geo. Richards, who played the Stranger in "A Hole in the Ground," and Eugene Canfield, Rats in "A Tin Soldier," are the leading spirits of the piece.

Wm. Crane has made another great hit, and this time in his new play, "The Senator," by Sydney Rosenfeld. The Star has been packed nightly for the past month, and the audiences have applauded till their hands fairly ached. The night I attended the applause was something wonderful, and Crane was compelled to appear and reappear several times. The play is of a somewhat novel character and forms a new theme. "The Senator" reveals life at Washington, showing in a refined and natural manner, the life of the people's honored servants. The play hinges on a claim that has been before congress for thirty years. The Senator falls in love with the daughter of the claimant and for her sake swears to have the bill passed. And before the final curtain rolls down the bill is passed. The incidents are full of interest and keep the audience thoroughly fascinated.

Next I saw Gilbert & Sullivan's "Gondoliers," which has been stamped a failure in New York—and that practically ends it for the United States, for the country at large looks to New York as its authority on music and the drama. I do not put myself up as a critic, but my humble opinion is certainly see nothing particularly meritorious in it. The music, with the exception of one air, is void of any of the catches that is heard in "Ermione," "Gypsy Baron" and that class of operas. The libretto shows but a scant plot and the scenes are all of an ordinary and uninteresting nature. The engagement at the New Park theater was suddenly brought to a close Wednesday. D'O'yle Carte, who arrived that day from Europe, has engaged a new cast to present the piece again at Palmer's next week. "The Gondoliers" has been presented by three companies so far, and each one has made a failure of it. D'O'yle Carte, who owns the American rights, yet confident of success, now proposes to conduct the opera personally, and says he is bound to make it a success. I think, however, that another month in New York will convince this famous English operatic manager that "there's nothing in it," and then a few months on the road will bring it to a timely end.

What a contrast! The following evening I went to the Casino to see Gilbert & Offenbach's success, "The Brigands." Here we note a great difference in the manner of "putting on" an opera. The scenery is perfectly gorgeous and the acting company is particularly strong. Gay and winsome Lillian Russell takes the leading role, ably assisted by the sprightly Fanny Rice, Miss Urquhart, Frederick Solomon, Ed Powers and other correspondingly excellent people. The chorus of seventy is strong and have voices, and the orchestra of thirty pieces all tend to make it a wonderfully smooth production. The costuming is the finest I have ever seen, and the action of the opera is quick and full of life. I need not dwell on the plot, for most Lincoln theatergoers saw the piece recently "murdered" by the Grand company. One can always enjoy a meritorious performance of the more after having seen it butchered by imitators. Rudolph Aronson feels justly "sore" at the manner in which Grand is traveling through the country advertising his piece as "the Casino success," when in fact the Casino has no connection whatever with the Grand outfit. Neither has any of Grand's people ever played in the Casino's "Brigands." Mr. Aronson tells me the Grand company have no right to present "The Brigands," and the version that they present is neither correct nor like the Casino production.

One of the prettiest plays now on in New York is "Prince and Pauper," which is running at the Broadway theater. In it is the famous child actress, Elsie Leslie, who created the role of Little Lord Fauntleroy. In the former the little actress takes not only the leading role but the principal speaking part as well, which keeps her on the stage most of the time. The piece has a fine cast and an excellent plot. "Prince and Pauper" is a dramatization of Mark Twain's book, and Elsie Leslie performs the double role in a wonderful manner. The thread of the story is this: The prince looks like a little pauper in whom his highness takes a friendly interest. Being so much alike both in size and appearance, the prince changes attire with the pauper and makes his appearance in the palace. Seeing him thus, the guards fail to recognize him and by force eject him from the premises. He endeavors to gain entrance to his home, but none will believe him as being the prince, while on the other hand the pauper, attired in the prince's clothes, tries to convince the attendants that he is not the prince. But they think him mad and nurse him accordingly. Finally the King dies, and still endeavoring to make them believe who he really is, the pauper is made King. His actions are ridiculous, but everything is attributed to temporary madness. The royal family while out walking, meet the right prince, but they also refuse to recognize him. Finally, however, the boy is recognized and everything ends right. "Prince and Pauper" is a pretty play, and much in it is worthy of serious consideration. The pathetic scenes are well brought in and the acting throughout is excellent. One does not think he is seeing a child in the leading role after the play is under way, for the little lady is fully the equal of her older associates in the drama.

The spectacular field is also well filled by the Ideal Extravaganza company in "Bluebeard Jr." at Niblo's. The scenery is elaborate, and in the last act particularly is very fine and massive. There are several novelties in it that are accorded nightly applause, and as it has been there for a month and done well, its success is assured.

Denham Thompson's great play, "The Old Homestead," now well into its second year is still drawing crowded houses at the Academy. Neil Burgess in "The County Fair" (in its second season at the Union Square) and "Aunt Jack" at the Madison Square are the three long runs of the day. "Charity Ball" is a great hit at the Lyceum and is also drawing well and promises a long and successful run. There are a number of other meritorious plays in the city, but my limited stay did not permit my further enjoyment of the theater, which I so much love and which I think I never could tire of.

Having a spare half hour while "on the square," which seems to be the phrase among theatrical people for Union Square, I took occasion to visit the offices of *The Cosmopolitan* magazine, to pay my respects to Miss Bisland and thank her for her kind letter of recent date. Approaching the editorial room I met a young man in uniform who told me "didn't know whether Miss Bisland was in, but would take a card and see." I handed the y.m. a card, and he returned instantly, saying: "Yes, Miss Bisland is in and will be glad to see you." I was soon in the presence of a young lady with an unusually handsome face and form, whose very presence seemed to lend charm to the surroundings and make the pretty apartment the more attractive. I had not expected to see a beautiful face, for newspapers reports are generally exaggerated, but in this instance the press has certainly done nothing but its plain duty. Miss Bisland looks exactly like the picture recently published in the COURIER, which she admitted was one of the best of herself that she had seen, so I need not again describe her. Miss Bisland was very communicative and certainly is a pleasant conversationalist, which made my visit thoroughly interesting and pleasant. She commented the COURIER on its several excellent articles regarding herself and trip, and to show that the remarks in her letter to the editor were sincere, said that she had furnished a recent COURIER clipping regarding herself to a publisher who requested her biography for a book soon to be issued, entitled "Prominent American Writers." The lady did not seem to feel melancholy over her failure to beat her rival, Miss Bly, on the world circling trip, for, had her connections not been missed, she would have made the trip in ample season and had time to spare. Miss Bisland is fully cognizant of the favors shown her by the press everywhere, and seems to thoroughly appreciate the many kind words given her. She has a pretty scrap book in which she keeps various clippings, and prizes it highly.

And now the "drop a nickel in the slot" and another feature. In the writing room of the Astor House is a machine where you play the drop act and get two two-cent stamps, and another one that tells your age for a nickel. What next? LOU W.

James M. Cochran, late of Lincoln, died at Salt Lake City Tuesday of consumption. He married a daughter of Mr. and Mrs. J. S. Barwick just before removing from this city.

At the monthly meeting of the Haydon art club Tuesday evening the chief feature of the program was a paper by Mrs. Ada Atkinson on "Abbeys and Monasteries." Miss Cochran and Mrs. Wadsworth gave musical numbers. Miss Hitecock gave a short paper on miniatures as used in the illumination of old manuscripts, and Mr. A. J. Sawyer read a paper on "Knights Templar."

Fine watch repairing at Perry & Harris, 1221 O street.

MUSIC AND THE DRAMA.

The theatrical attractions of the week were tame and did not draw large houses. Monday evening we had "A Tin Soldier," one of Hoyt's rollicking affairs, which depend so much on the work of the individual players. The company was not extra strong and the performance fared accordingly. On Tuesday evening Charles E. Verner gave us "Shamus O'Brien." It was as like other Irish plays as one can usually get, and they are all calculated to appeal to sentiments of an Irish audience rather than a mixed, critical gathering.

Daisy Hope Stoddard, the Nebraska child orator, gave her entertainment at Funke's last night.

The Hatch family will give a bell ringing entertainment next Wednesday evening at the Trinity M. E. church.

Next Thursday. The Rooney comedy company are booked at Funke's for next Thursday evening in their new play, "Pat's New Wardrobe." Pat Rooney has been on the stage for twenty years, and has long been a star. His specialty is Irish song and dance business, and he is one of the best performers in his line. Of late years he has been assisted by his daughter, Katie Rooney, who sings and dances and gives impersonations that invariably bring success. In years past these people gave a variety performance, but their new play has none of a plot, though it affords the opportunity for their specialties. This will be the first performance of the new play in Lincoln, and Rooney has a lot of admirers who will be sure to turn out.

Manager McReynolds of Funke's has booked "Evangeline" for next Saturday evening. This is one of Rice & Dixey's operatic burlesques, which are all put on in handsome and elaborate style. "Evangeline" was one of Rice's first successes, twelve years or more ago, and it has always retained its popularity.

The Eden Musee. "The best show I ever saw at the Musee!" This was only one of a hundred remarks a COURIER reporter overheard at this popular resort one evening this week. Rolla, the living half woman was "out of sight" (at least the lower half), and furnished the patrons the finest illusion ever seen in this city. The Bijou theater revealed Zuno, the fire prince and gun juggler, together with the ever popular Markley & Oberly, the funny musical notes. In curio ball are Mile. Arcaris, the lady Samson, and Sig. Mole-tano in a daring act on a ladder of show-off words. In the theaterium the show opens with the Arcaris in the fearful act of pinning a young lady to a board with knives and hatchets; Ben Hunn, the comedian; Arcaris again as a gypsy band; the little Lynch children in songs and dances; Miss Byle Wellington, the only lady contortionist, concluding with Drummond & Stable, the musical blacksmiths. This act is certainly one of the most pleasing ever introduced to a Lincoln audience, and elicits rounds of applause at each performance. Mr. Drummond is one of the very few "nerve dancers" now before the public and his work made him many friends in this city.

Next week will bring Zato, the aerial gymnast. This lady's wonderful and daring performance on the flying rings and the apparatus and indifference with which she performs almost impossible feats fill the audience with wonder and admiration.

Then there will be Henri Moore Hunt, a wonderful equilibrist who stands pre-eminent among head balancers of both hemispheres. His marvelous feats upon his elevated stairs wins for him the hearty applause of the audience. Among the other features will be Dickey & Howard, song and dance men; Eph Barnes, colored comedian; the Taylor twin sisters, phenomenal vocalists, and etc.

TALK OF THE STAGE.

Under date of last Saturday a correspondent writes from New York: The hit of the week has been made by the John H. Russell farce-company with "The City Directory" at the Bijou theater, and the laughable play is sure to have a long run. Nothing produced this season has so much amused theatergoers. The other novelty which has drawn people to the tail end of the Bowery is Miss Marie Prescott, who is the first woman to play *lago*, and let it be said played it with admirable fidelity. Mr. and Mrs. Kendal returned for a week at the Harlem Opera House, Mr. Hammerstein giving them 90 per cent of the gross receipts, and have done a very large business. In fact, for the first time in many weeks managers are not complaining as the business in all the Gotham playhouses has been satisfactory. In spite of a pretty severe "roasting" by the entire metropolitan press, "Master and Man" has also done fairly. It goes next week to the Grand Opera House where it no doubt will be hailed as a "corker" by the West Siders and do a very large business. Mr. Mansfield, who made a very distinct hit in it, will, however, remain at Palmer's another week, appearing as *Baron Cheriak* in "A Parisian Romance." On Wednesday Augustin Daly presented Victorien Sardou's farcical comedy, "Helle Maman," which he has adapted and called "A Priceless Paragon." Like everything this artistically staged, rightly cast and a success from start to finish. It is a very bright and amusing comedy. When Mr. Wallace died, and his name was pulled down it was thought a shame, as the half-finished pile was the only monument to the great actor, but since the theater has been turned into a combination house, producing the most lurid kind of Bowery melodrama, it may be a kindness to the dead actor's memory that his honored name is no longer connected with it. The "second choice" in theatres for swiftness is the Lyceum, which is carefully and skilfully handled by Daniel Frohman, who ranks second, with Frank Sanger of the Broadway as third.

The following attractions were announced for this week in New York: "The Prince and the Pauper" at the Broadway; Wm. H. Crane in "The Senator" at the Star; "The Brigands" at the Casino; "The Stepping Stone" at the Standard; "The City Directory" at the Bijou;

"The Gondoliers" at Palmer's; "Aunt Jack" and "A Man of the World" at the Madison Square; "Downing in 'The Gladiator'" at the Windsor; "Shenandoah" at Proctor's; Keene in "Louis XI" at the Fourteenth Street; "The Old Homestead" at the Academy; "The King's Fool" at Niblo's; "The County Fair" at the Union Square; "The Charity Ball" at the Lyceum; "Mr. Barnes of New York" at the People's; Richard Mansfield in "Master and Man" at the Grand; Oliver Byron at the Third Avenue; Mr. and Mrs. Kendal at the Fifth Avenue; "A Priceless Paragon" at Daly's; "Three Only Daughters" at the New Galaxy.

Dunlap's cable news sends word from Nice that Mary Anderson admits being engaged to Mr. Navarro. "Our Mary" pretends also to be a good deal surprised over the suit Abbey Schoeffel and Grau are bringing against her. The Dunlap cable company, by the way, was organized by Davison Dalziel, formerly of the Chicago News-Letter, and later of the New York Truth, with Robert Dunlap, the well known New York writer. On the other side the company is known as the Dalziel cable company.

Many Lincoln people will recall Amelia Glover, "the little fawn" in black who gave such a beautifully graceful dance in "The Corsair." She has joined "The City Directory" company and has caused a *furor* in New York. Her dancing is thought more graceful and fetching than any of the London Galaxy girls. She is the sister-in-law of Henry E. Dixey.

It is possible that Henry E. Dixey and E. Rice will not be associated in business after the end of the current season. It is gently whispered that Mr. Dixey intends to produce a new play for a summer's run at one of the theaters of New York, which is usually kept open through the hot weather.

Many Lincoln theatergoers will recall Daisy Hall, who played the girlish lover in "Held by the Enemy" in such a charmingly cute manner. She was married last week at Pittsburg to Joseph M. Humphreys of the same company.

The skirt dance introduced in "Bluebeard Jr." in New York, has caught the town. It is a very pretty Venezuelan *contra-danza*, which is called the *Marengo* in Caracas and Porto Cabello. It is composed of legs and lace.

Dora Wiley, the wife of Richard Golden ("Old Jed Frouthy"), is to star next season in a musical fantasy written expressly for her by William Gill, who assisted Golden on the dramatic composition of "Old Jed Frouthy."

It has been settled that Mrs. Helen Davray-Ward, wife of John Ward, the New York base ballist, will again go upon the stage next season in a play by Sydney Rosenfeld.

Sarah Bernhardt has begun the study of Romeo in English, and may play it to Miss Margaret Mather's Juliet, in America, next season.

Miss Mary Anderson, who is to be married before the close of the present year, will retire from the stage permanently, so it is said.

Margaret Mather has given \$10,000 for Jules Barbier's play, "Jean d'Aire," in which Sarah Bernhardt has made a great success.

"The City Directory," which is making a hit in New York, had almost its first presentation in Lincoln two or three months ago.

With the exception of the Kendalls and "Aunt Jack" nothing brought from England has been successful this season.

Richard Stahl's new opera, "The Sea King," will have its first production at the Chestnut, Philadelphia, April 28.

Frank Daniels is booked for a run in his "Little Puck" at the Park theater, New York, beginning Monday.

"A Comedy of Errors" will be revived next season by Stuart Robson.

Dixey's "Seven Ages" will begin a Chicago run March 24.

Dixey's "Seven Ages" has closed its run in New York.

"The Burglar" is playing to good business in Boston.

Nellie Bly is lecturing.

Ask your grocer for Gulick's bread.

If you want fine correspondence stationery remember that the COURIER office carries a large line, including novelties.

Lessons in Painting. Miss Clair Link has returned and opened a class in Oil, Water Colors, Pastel and the Royal Worcester china painting at her studio, 1420 K street. Terms and particulars furnished on application.

Wedding suppers, lunches and banquets of all kinds are provided by Brown in the best style and on short notice.

Show Cases For Sale. Several counter show cases of several sizes all for sale cheap at the COURIER office. Call and see them. Prices will suit.

Desk Room and Offices. In our new counting room which is carpeted with body Brussels and otherwise handsomely furnished, we have built a neat railing, giving room for two offices, or desk room, which we will rent reasonably to the right parties. Offices kept clean, heated, and use of telephone given. Apply at office.

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Increased Fifteen Thousand Fold. The Express has recently published the fact that Mr. Z. P. Cole, a poor man who resides at Peussall, was the lucky winner of \$15,000 in the Louisiana State lottery, having purchased ticket No. 98,455, which drew one-fourth of the grand capital prize of \$600,000 in the December drawing. Mr. Cole sent his ticket to New Orleans by express, where it was cashed in full and the money returned to him in a remarkably short time, thus demonstrating that the Louisiana State lottery company is as reliable as ever, and never makes a promise that is not kept out to the letter.—San Antonio (Texas) Express, Jan. 8.