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AMUSEMENTS.

Agnes Herndon comes to the Funke Saturday evening next, in her popular play "La Belle Marie." This is one of Miss Herndon's strongest plays, its first presentation in New York last spring eliciting much favorable comment. The *New York Tribune* thinks the dagger scene in the first act "one of the most thrilling ever seen on any stage."

A glance at the list of attractions at the Funke next week will show that Manager McReynolds is doing his best for Lincoln play-goers. The season has now fairly opened and there will not be a great many "dark" nights from this on.

The Eden Musee, profited by the influx of circus visitors and did a large business Wednesday.

"Chinatown" last Saturday night was an agreeable disappointment. It was a decided improvement on much of Hoyt's recent work, and the company was better than the average.

Barnum drew well, the big tent being comfortably filled both afternoon and evening. It was, perhaps, the best circus performance ever given in Lincoln. The destruction of Rome was, however, the principal feature, Kiralfy's spectacle was really beautiful, as the Kiralfy productions usually are. No, there were not "twelve hundred people in the cast," but you must remember that three or four hundred performers make a pretty big show.

When the advance agent heralds a "grand" opera with a company of "sixty-five people," including many noted stars, we expect something better than the average. If we pay our money to see and hear the above, and we find later that it is merely a fair concert company seeking to render grand opera with scarcely any of the operatic accessories, it is small wonder that we are somewhat disappointed. But the Hess Opera company cannot complain of the treatment it received in Lincoln. The audience was large and if it wasn't as appreciative as it might be it was the fault of the people on the stage. Miss Francesca Guthrie, who assumed the leading part in "Lucia di Lammermoor," is a fair soprano singer with a voice of perhaps, unusual range. William Mertens, *Harry Ashton* is an excellent baritone and his singing was really enjoyable. The other characters were but indifferently rendered.

When Lilly Clay last visited Lincoln the boys went out *en masse*. And next Sunday the *Globe*, now happily extinct, came out with a highly sensational account of the show with a list of the prominent young men in the audience. The remembrance of this little occurrence and fear of *Vanity Fair*, doubtless kept a good many away from *Funke's* last night who would have enjoyed the performance. But there was a fair attendance, and as usual Lilly wasn't half as naughty as the boys had expected.

Mattie Vickers is due at the Funke Friday in a new play.

"PETI, THE VAGABOND."

Mr. Hubert Wilke, the famous eastern singer and actor, will make his appearance Monday and Tuesday evenings in "Peti, the Vagabond," a musical comedy romance by Clay M. Greene. It is in three acts, the first being laid in Buda-Pesth, the second in Vienna, and the third in New York. The plot is that of a society drama, tinged with pathos, sentiment and humor. A retired American grocer, James Van Austin (W. J. Constantine), who has amassed a fortune, is anxious to buy a title for his daughter Grace (Rebecca Warren) in order to pave her way into titled society. To accomplish this he betrothes his daughter to a spendthrift, Count Harold von Sandroy (William Haworth), a Hungarian, who treats his wife with shameful neglect and forges his father-in-law's name to a number of notes, which are in the end paid by his foster-brother, Peti (Hubert Wilke), who becomes a member of the family by marrying the Baroness Florence von Elva (Kate Blanke), the eldest daughter of the wealthy grocer and the daughter of an Austrian nobleman. Peti proves to be the legitimate Count von Sandroy, and his foster-brother is sent away in disgrace. In the first act Mr. Wilke appears in gypsy costume, full of spirit, and not bothered with any great cares of the world. The second presents him as a dashing soldier who shows a warm, impulsive love for the baroness, and in the last, where there is supposed to be a lapse of three years between that and the second, he appears as a famous singer and a guest at the Van Austins' in New York. Mr. Wilke, who is gifted with a sweet baritone voice, sings a number of appropriate songs which are well received. The piece is cast with one of the strongest comedy companies ever placed upon the road.

"T.K." QUARTETTE.

The *World-Herald*, Omaha, says of the "T.K." Quartette: "The entertainment was the 'T.K.' Quartette concert given in aid of the Bradshaw cyclone sufferers. The Quartette was assisted by the Musical Union, the Apollo Club, the Mandolin Club, and the individuals who kindly proffered their services for the charitable cause. The 'T.K.' Quartette came on the stage amid a round of applause and sang 'Lovely Night,' and retired amid another round. They also rendered 'Sleep on, Dearest' and responded to the encore. The gentleman composing this celebrated quartette are B. F. Duncan, Lee G. Kratz, J. H. Conrad and I. A. Bollman. The press is universal in its praise of the harmony of their voices, and they are all soloists of extraordinary merit." Hear them at Funke's opera house Wednesday evening, October 8.

THE EDEN MUSEE.

For the week commencing Monday, the following are some of the attractions announced at this popular resort: Del Tar, the boy juggler; Ernest Hogan, eccentric southern dancer; Joseph Clifton, motto and topical vocalist; James Bros., singers, Charles and Nellie Zenobes, prince and princess of clubs. The above will appear in a ludicrous sketch entitled "Uncle Blutch, the Lunch Vendor." Other attractions are Al Leach and Byron brothers in their famous challenge banjo song and dance; James and Gertie Hallie in an original and laughable absurdity entitled "The Live Corpse," etc., etc. All of the departments will, as usual, be filled with curios and first class performances will be given on both. Friday is ladies' souvenir day and on Saturday's school children are entitled to free seats.

JOE EMMET.

J. K. Emmet is due at the Funke Thursday evening, October 9. He has a new and powerful play this season in "Uncle Joe, or Fritz in a Mad House." Emmet's voice is better than ever; his step is more agile and his entire performance is brighter and more spontaneous than formerly. "Fritz in a Mad House" has a good plot and the scenes and situations are indelibly and hoisterously comical. Emmet is of course the central and dominating figure. There are but a few moments in the action of the drama when he is not in full view, conquering his hearers by his ineffable and incomparable grace and action. The scenery is very fine, and the introduction of Mr. Emmet's magnificent English St. Bernard, the finest and costliest dog in the world, usually brings down the house. The two juveniles, "dot baby" and "dot child," also come in for unlimited admiration. Emmet's love for children, which he illustrates so forcibly on the stage, is real and one of his most attractive attributes. His supporting company is an admirable one and the performance is the best yet given by Mr. Emmet.

CUSHMAN PARK.

The season at Cushman Park closes Sunday, October 5. No admission will be charged to-day or to-morrow. To-night a grand ball will be given and on Sunday there will be the usual concert. Music by the Yankee Hill orchestra, seven pieces. Young people's train leaves depot at 2:30 p. m., returning at 7 p. m. Trains leave at 7 p. m. to-night.

TOPICAL THEATRICAL TALK.

Howard's "Henrietta" in three seasons netted the author \$21,000.

Loyd's "Senator" in one season, one company, netted the author \$20,000.

R. E. Graham will star next season in a comedy written for him by Fred G. Masler, author of "The Caucuk," "Runaway Wife," etc.

George W. Munroe's new song "The Irish Jubilee" is as big a go as "Ed, Did I Hear You," both of which he continues to sing in "Aunt Bridget."

The manager of Margaret Mather continues to announce that Sara Bernhardt is to play Romeo to the Juliet of Miss Mather. There is no truth in the statement and no one knows it better than "Our Maggie."

Eugene Field has been interesting himself with the rehearsals of "Paul Jones" and Agnes Huntington. A friend of his, an American artist named Winslow Waters, will play the part of a Yankee skipper in the opera.

Monday night in Fall River, Mass., Stuart Robson began his season opening in "The Henrietta" to a large and enthusiastic audience. After a week in New England Mr. Robson will on Monday next make his first appearance this season at Col. Sim's Park theatre in Brooklyn.

The practicability of singing grand opera in English has been ably demonstrated by the Emma Juch Opera Company. This large organization, which numbers over one hundred people, has been crowding the Alhambra Theatre in Chicago. In fact, the advance sale for the Chicago engagement amounted to over \$12,000.

Mollie Thompson, the leading soubrette of "The Hustler" company, is a daughter of "On Hand" Thompson, went on the stage when she was three years old; sings and dances, and plays the banjo, rides horses, flies on the trapeze, and works embroidered suspenders. Her flip-flap is an amazing mélange of grace and audacity.

"A Midnight Bell" is playing to full houses at the California theatre, San Francisco, this week. "A Th Soldier" is filling the St. Charles theatre in New Orleans, "A Brass Monkey" is drawing crowds to the Grand at St. Louis, and "A Texas Steer" is packing the Buffalo Academy of Music; all of Hoyt's and Thomas' plays are doing splendidly, and none of them better than "A Trip to China Town," at present playing small towns in Iowa.

"The Clomeneau Case" at the Standard, New York, after opening with a few hundred dollars in the house while Miss Pearl Eytting played *Isa*, has suddenly jumped up to \$1,000 audiences, thanks to the display of the nude by Miss Sybil Johnstone who makes her nightly appearance in a sweet smile and nicely fitting tights. Fortunately the play will be taken off on Saturday, and after the theatre has been fangated Miss Helen Dauray will be seen in Sydney Rosenfeld's new comedy, "The Whirlwind."

The plans of Edwin Booth and Lawrence Barrett for the present season are officially announced as follows: Next Monday night at the new Davidson's theatre in Milwaukee, Mr. Lawrence Barrett is to begin a preliminary season, filling engagements in Chicago, Indianapolis, Cleveland, Detroit and other cities, reaching Baltimore Monday, November 3, when he will be joined by Mr. Edwin Booth. The two tragedians will then begin a joint starring tour which calls for their appearance in Baltimore, Philadelphia, Boston, Providence, New York and several of the large western cities. Their repertoire includes "Hamlet," "King Lear," "Macbeth," "Othello," "Julius Caesar" and "The Merchant of Venice."

The only novelty of last week in New York was "Goggles," produced at the Fifth Avenue theatre. The adaptation is by Charles Alfred Byrne, from Labiche's comedy, "Les Petits Oiseaux," a charming little work which has been very successful both in Paris and in London. The theme of "Goggles" is the delicate and fanciful transformation of a pessimistic brother to optimism, and the changes of a sympathetic brother from kindness to doubt and distrust only in the last act to be finally brought back to his original kindly state. It is a comedy of sentiment, and the two principal characters need the most careful handling. This led from the artistic work of two well known and competent actors, Mr. W. A. Thompson as the kindhearted and Mr. Frank Mordant as the distrustful brother. The other members of the company also did excellent work, and "Goggles," after the two weeks which it will have at the Fifth Avenue theatre, will take the road with pretty fair prospect of being a money-winner for its owners, Messrs. Dickson and Emmet.

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(By Associated Press.)

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