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AMUSEMENTS.

Both the play and the player booked for Monday and Tuesday at the Funke were comparatively unknown to Lincoln theatre goers, and it was therefore, not surprising that at the first presentation of *Yvonne*, the role, the house was agreeably disappointed. The play is a very pretty one, in Clay M. Greene's peculiarly happy vein, and Mr. Wilke's company gave it a charming presentation. It is a refined romantic comedy, enlivened by a generous measure of music, delightfully rendered. Wilke is not only a good actor and a strikingly handsome man, but a splendid singer as well. His songs were a leading feature of the performance. Lincoln girls have raved over Frank Carlyle and Robert Mantell. It's too bad so few of them saw Wilke. He is quite "out of sight." Little Dot Clarendon, aged six years, divided the honors with the singing. She is in some respects equal to Elsie Leslie. Although a period of three years elapses between the second and third acts, her age remains the same and her stature does not change. The supporting company was fair. The audience Tuesday evening was a little larger than on the opening night.

It was a cool reception that the "T. K." quartette of Omaha, met at Wednesday evening at the Funke. The fact that Manager McReynolds had a show booked for every night this week was in a measure responsible for the slim attendance the first three nights. People preferred to save their money for Mattie Vickers, Joe Emmet and Agnes Herndon. The quartette, composed by the way of four of the awkwardest singers Omaha can produce, rendered some very pleasing selections and were generously applauded by the hundred people, more or less, who were scattered through the dress circle. "The Tars' Farewell" and "Lovely Night" were among their best efforts. The boy choir of the Trinity Episcopal church opened the programme with "Oh! Who will ever be down so free," very prettily given. Mr. Seemark sang a couple of selections with his usual success and Prof. Gibeault gave two beautiful piano solos, "Cascade" and "Agitation." A violin solo by Prof. Menzendorf and an encore completed the entertainment, which on the whole, deserved much better support than it received. Mrs. Menzendorf and Miss Carrie Allen played the accompaniments.

Yes, Joe Emmet is passing into the serene and yellow. If he isn't as interesting as he used to be, it must be remembered that time with its ravages is no respecter of persons and that actors and actresses have to submit to fate the same as common people. Still, Joe is making a brave fight, and he is doubtless good for many years yet. "Uncle Joe," or Fritz in a "Mad House," called on the programme a "new and natural drama," is a whimsical concoction with a strong leaning toward comedy. Different characters speak in English, Anglicized Irish, broken German, and negro dialect, and there is strong humor-sarum element running through the entire play, which breaks out in the third act (Fritz in a mad house) in a small sized uproar. The tone softens toward the close and the curtain falls on the conventional scenes of reconciliation and universal happiness, in which *Dot Boy*, another juvenile marvel by the way, comes to the front. Emmet sang a couple of pretty songs, received enthusiastically, and he gave on the whole a very fair representation of the simple hearted, honest young Dutchman. Miss Maud White, *Cottie Parker*, made a cute little figure, dressed in blue, and her brogue was very rich. Mrs. Parker was mechanical and altogether disappointing; *Uncle Joe* (Frank Girard) was passing fair and the remainder of the rather large company were good, bad and indifferent. There were a couple of pretty scenes and—before we forget it—the \$5,000 dog Plinlimmon, which was about as useful in the play as a clothes horse would have been. Vacant seats were few and the audience was pleased.

Mattie Vickers appeared to a fair-sized audience last night in the new play, "Edelweiss," supported by a good company. Miss Vickers holds her own as a soubrette. She is always delightful. Perhaps never more so than last night. There are many bright things in "Edelweiss" and the plump and pretty star and her support brought them all out.

Edward Straus, the conductor of the famous Vienna orchestra which will be heard at the Funke, October 20, comes from a family of four of the greatest composers Europe has known. Since 1871 he has been the music director of the Royal Court balls of the Emperor and King of Austria. This position of distinction which he holds in Austria was the greatest obstacle to be overcome by Manager Blackley in bringing the great "Waltz King" across the ocean. Straus made his American debut at the Boston Music Hall on May 14, and since then he has given concerts in all of the principal cities of the East. That he has been remarkably successful is evidenced by the universal praise bestowed upon him by press and public throughout the country. Straus' manner of conducting has created much comment in this country, where we are

only familiar with the back hair and swallow tail coats of our most distinguished conductors. Straus facing his audience, with violin and bow in hand, alternately directing with his bow and his own playing, his body imperceptibly swaying with the pulsation of the fascinating waltz, is an innovation to Americans. He is magnetic and all on fire as he conducts and he holds his band absolutely under his control. The orchestra catch the enthusiasm of their director and there is a certain swing, dash and impetuosity in their interpretations that invest a Straus concert with peculiar and unique fascination.

The Eden Musee thus far this season has been a marked success, much more in fact than the opening weeks of last year. The character of the entertainments offered have shown a larger variety and of a superior order and the people seem to appreciate the work of the new management that is tireless in its efforts to please the seekers for amusements. Manager O'Neil makes a clever lecturer, his talks are always interesting and spicy, yet not long or monotonous. In St. Joe he was termed "The Plain Talker" and as such he is well titled, for his remarks are pertinently put and right to the point. The Musee is a popular place to go. THE COURIER is pleased with the success with which it is meeting. May it continue.

Col. McReynolds says he is sorry, but the opera house will be closed every night next week—one of those unavoidable "dark spells," you know. However Straus comes the Monday following, which is some consolation.

AGNES HERNDON TONIGHT.
The talented actress Miss Agnes Herndon, will appear at the Funke tonight in "La Belle Marie" her most successful play. "La Belle Marie" is a charming comedy drama, as those who witnessed its first presentation in this city last season can attest. It gives Miss Herndon, who is described by the *New York Herald* as "one of the most attractive, dashing, and beautiful women on the American stage," excellent facilities for the display of her dramatic talent, and has been most warmly received wherever put on. The play is in five acts, presenting views of Fall River, Mass., New York and Brooklyn. Miss Herndon assumes two parts, *Jean Ingleside* and *Marie Du Bois*. She is supported by a competent company.

THE EDEN MUSEE.
For the week commencing October 13, the following, among others, are the attractions announced for the Eden Musee: The Mexican feather workers, Lynch children, change artists and singers, Doherty and Raynor, champion roller skaters, etc. In the grandatorium will be seen Burton's Comedy company, introducing for the first time this season Sam J. Burton, the inimitable character comedian. New stereopticon views and curiosities will be exhibited in the museum. Friday will be an usual ladies' souvenir day. School children entitled to free seats every Saturday.

STAGE TALK.
The Musee did good business this week with a good list of attractions.
Stewart Robson has found "The Henrietta" such a strong drawing card that it is not likely that he will produce any other play this season.

Fay Templeton is under engagement to Manager John H. Russell. Mr. Russell profits by the trouble in the management of the present Templeton company.

H. J. Leslie, manager of Marie Tempest, has brought from England 276 costumes for a spectacular production, to utilize between 500 and 600 people, which will be seen at the Chicago Auditorium, in November. That's about the average—276 costumes for 600 people—about half of a costume for each one.

Harry Mann, the manager of the California theatre telegraphed yesterday: "Keene opened here last night to the capacity of the theatre. Scored an immense hit. Audience very enthusiastic." This was Mr. Keene's first appearance in San Francisco for eight years. His present session has been wonderfully successful.

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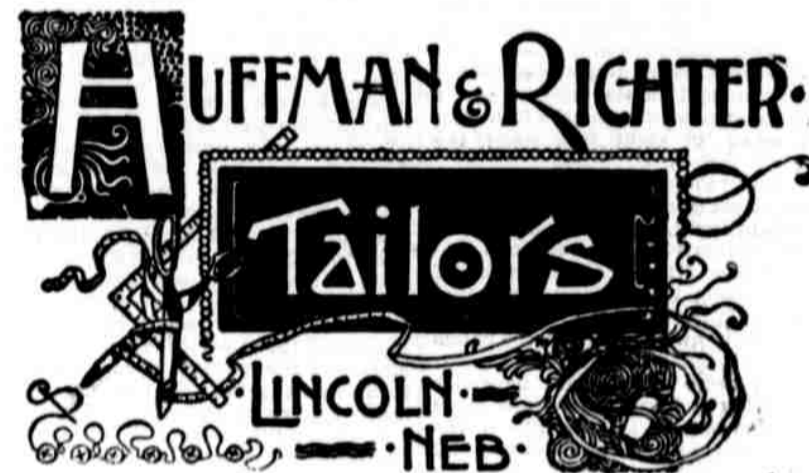
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