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## MUSIC AND THE DRAMA.



FTER a calamitous experience on the road E. E. Rice managed to bring a remnant of the "World's Fair" company to Lincoln last Friday, and that evening several hundred people witnessed at the Funke one of the commonest, poorest and most vulgar performances ever given in this city.

It is but a few years since E. E. Rice was the recognized king of burlesque. He was at the head of some of the greatest enterprises of the day and his success was phenomenal. But time has worked wonders. The unfortunate manager is now very near the bottom of that ladder upon the topmost round of which he had apparently such a secure place a short time ago.

The "World's Fair" is by all odds the trashiest production ever launched under the name of Rice, and in lending his name to this most common-place of common-place burlesques, he justifies the rumor that has been heard so often of late, that Rice is going to sea.

Strangely enough Rice himself has the highest opinion of the "World's Fair." He has stood by it through thick and thin, and he shows his appreciation of the piece by giving it his personal attention and leading the orchestra at each performance.

The first act of the miscellany extravaganza shows the deck of the Santa Maria, A. D. 1492, with Christopher Columbus, Columbia, Captain Kyd, etc. Acts two and three exhibit various departments of the world's fair. Of course there is no attempt at a continuous narrative. It is a burlesque and anything and everything is introduced without reason or excuse. We expect this in bur-

lesque and if the performance had only been as entertaining as "Evangeline," "The Corsair" and most of Rice's earlier efforts no serious fault could have been found; but in the "World's Fair" burlesque is burlesqued, vulgarity takes the place of fun and instead of originality there is merely a repetition of the different features of other productions—and base imitations are there.

Lillian Maehl who as *Columbia* essays a role similar to that taken by Carrie Perkins in "The Seven Ages" is a not unattractive young woman, although she is not so successful in her somewhat difficult part as Miss Perkins. Miss Virginia Earl's *Christopher Columbus* is "cute" and that is all. She spoils whatever success she might have had by her vulgarity. James Bradbury and the other members of the quartette are entitled to some commendation. The rest of the company were second rate low comedians and variety specialists. There was not a single redeeming feature from the rise to the fall of the curtain, and the so-called lurid melodrama scene was utterly bad. The scenery and costumes bespeak hard times. Thirty instead of sixty people comprised the company.

A portion of the audience left the house after the second act Friday night, and the next evening there were about one hundred and fifty people on the first floor.

T. H. French's "Little Lord Fauntleroy" company gave a very pretty performance at the Funke Monday evening to a large audience composed principally of quite young and middle aged people. The regular theatre goers were not very well represented. If we are inclined to be over critical with "Little Lord Fauntleroy" we must remember that the fault is Mrs. Frances Hodgson Burnett's and not the dramatist's. Much of the charm of the character of Fauntleroy is dispelled by the stilted and utterly unreasonable conversation which the little lord carries on with his mother and his associates; but this is due wholly to the original manuscript.

"Little Lord Fauntleroy" is a wholesome story and there is a wholesome flavor to the play. True, its characters are overdrawn, and there is, perhaps, a little too much gush where there should be only sentiment; but there is a purity in the charming little sketch that is very winning. The company compares with that of a year ago not unfavorably. There is a marked difference between Estie Leslie and Gertrude Homan. Estie's acting is a trifle more artistic; but the latter's style is the most ingenious. Her articulation is also much more usual. The child did not play nobly. In distinct. The child did not play nobly. In the scene where Mrs. Fauntleroy tells the Earl how his fortune was affected on hearing of his sudden good fortune, she betrayed no little art. Miss Tadpole who takes the part of Mrs. Errol otherwise known as "dearest" is a sweet faced young woman who mars her work by a childish drawl in speaking. There is a suggestion of unattractiveness in all that she does. The *Karl of Dorrincourt*. Mr. Frank Aiken, was very cleverly done, and

Miss Georgie Woodthorpe was peculiarly successful in interpreting the part of *Minna* the adventuress. Mr. *Harishan*, Mr. *Hobbs*, and *Dick* were fairly well given. There was really very little to criticize and much to commend, the last two acts being especially enjoyable.

### "LIGHTS AND SHADOWS."

The New York *Herald* has the following to say of "Lights and Shadows," the last week of the theatrical season opened last night with Charles Gayler's powerful melodrama, "Lights and Shadows. The play has a strong hold on the public, and the powerful scenic effects introduced through the five acts produce the same feeling of pleasant surprise. The play is developed gradually, each act ending with a startling disclosure—this sustains the attention of the audience to the end. The cast is a strong one, and was received with frequent marks of approbation from the large audience. The mountings of the play are superb, the studio of the artist in the second act and the revolving scenes in the third and fourth acts being triumphs of stage scenery and mechanical genius. The scenes in Union Square and the East River by moonlight are very realistic. The second performance of "Lights and Shadows" will be given at the Funke tonight.

### BOY'S "A BRASS MONKEY."

"A Brass Monkey" will be presented at the Funke Wednesday evening. Of this popular farce comedy the Brooklyn Standard Union says: "Boy's whimsical satire upon superstition 'A Brass Monkey,' with new songs and dances, drew a large audience to the beautiful Amphion theatre last night, who came to laugh and to be amused, and went away not disappointed. Of serious plot the author makes no pretense, but of fun and music there is plenty. George F. Marion, who plays the part of Jonah the unhappy victim of superstition, who is trying to raise money enough to procure a divorce from his strong-minded and tartar-like wife, and who is overwhelmed with continual bad luck owing to his continual complications with the number 13, with Friday, with cross-eyed men, ladders, seeing the moon over his left shoulder, opening umbrellas in the house, and a thousand other like mishaps, is of course the chief funmaker; and he is ably assisted by an exceptionally strong company of clever artists. A 'Brass Monkey' will certainly not bring bad luck to the Amphion this week, however his superstitious owners may fear."

### FLASHES FROM THE FOOTLIGHTS.

"Arizona Joe" is the attraction at the Funke next Saturday.

"Lights and Shadows" was given its first performance at the Funke last night to a good audience.

The present has been another good week at the Eden Musee. A strong bill is announced for the coming week.

Mrs. Langtry appeared in "Antony and Cleopatra" at the Princess Theatre, London, last Tuesday night. She was supported by Charles Coghlan. The consensus of opinion is that Langtry and Coghlan are very much out of place in tragedy.

Sidney Drew and other well known people have joined Fay Tompkinson and Russell's Comedians, and indications now point strongly to the ultimate success of "Miss M. Ginty." Fay has been in Milwaukee this week.

Great hopes are entertained in Paris for Sardou's "Thermidor." The play made a deep impression when the author read it to the committee of the Comedie Francaise. Twenty-seven societaries and pensionnaires will be in the cast, and the principal parts will be sustained by Constant Coquelin, Jean Coquelin, Marais, Mme. Bartet, and Mme. Hadamard.

Sol Russell is making his annual tour of the west. He is presenting "A Poor Relation" to remarkably large business. In Cleveland, Mr. Russell played to overflowing audiences and one performance in Toledo realized \$1,114, the largest receipts ever known in the latter city, at regular prices. Last season this comedian made a profit of \$20,000 and his present tour promises to exceed that handsome figure.

Mr. Lawrence Barrett has commenced rehearsals of "A Becket" and it is possible that he may produce it at the Broadway theatre New York this season. The play is by Lord Tennyson who has given Mr. Barrett the right to produce it. "A Becket," as its title indicates, is historical and its presentation will be made with new and elaborate scenery costumes and accessories and a large auxiliary form of men and women.

May Paris, the cunning Cupid in Rice's "World's Fair" appears to be coming to the front. Miss Paris, it will be remembered, made quite a favorable impression two years ago as one of the little Chinese maids in the "Pearl of Peking," a part which she does very creditably. Each season finds the little lady in an advanced part and before long we anticipate seeing her at the head of some large comedy or burlesque organization. She is a clever, painstaking artist and deserves success.

## LONG WINTER WRAPS.

[Special Courier Correspondence.]

NEW YORK, Nov. 27, 1890.—When the fall season opened there were offered among many other fabrics, a great variety of woolen dress goods as is always the case in early autumn. And the newest and most striking of these, were the camel's hair serges in clouded effects and with tufted figures which were so much like insertions or appliques of fur that one had almost to touch them to make sure they were really a woven part of the goods. That these were accepted with approbation, seems evident from the fact that the same designs were soon after brought out in cloakings, only in heavier weight and texture. For the big, long wraps and coats which quite envelope the wearer, these are the most desirable of the fancy wool materials; and when trimmed with fur appropriate in coloring, they have quite an elegant and luxurious appearance. So much so indeed, that even Redfern is using them to some extent for his winter coats, though it is not his custom to sanction anything but plain goods and the inconspicuous plaid and striped tweeds and chevrons. A large wrap of this French cloaking recently exhibited by him in New York, had a design in black which exactly simulates an intricate and graceful braiding pattern. Another one illustrated below is of deep wood-colored camel's hair with tufted black lozenge figures. It fits the figure perfectly, is double breasted and has a wide collar and entire sleeves of wooslen, a long unbuttoned fur which is quite popular this year.



Sealskin being more costly and rare than formerly, is naturally to the average woman, far more desirable than ever, and particularly when it is fashioned in a wrap which is a complete and superb costume, like the one here pictured. And it is considered very stylish to combine it with the curled Persian



lamb, as in this model in which the sleeves, muff, collar, vest, and bands all down the front are of the jetty Persian. This fur in black and the gray lamb known as Krimmer is also much used for entire bonnets, which are trimmed with knots of velvet, with metallic ornaments and with feathers.

**The Game of Golf.** Those people and especially women whose outdoor exercise is of a quiet unexciting nature, who have tired of the venerable game of croquet, and who dislike the fatigue attendant with tennis should read "Albion's article in *Outing* for December entitled, "Golf for Women." This interesting writer

says: "For those who object to the 'slowness' of archery or croquet, or the fatigue which a hard-fought tennis battle entails, a splendid medium will be found in the grand old game of golf. Like the thistle golf was but a few years ago considered indigenous to the soil of Scotland, but, thistle-like, the 'slow' has been wafted to many a fresh field and has opened pastures new. The main point which distinguishes it from all other outdoor games is that it is a game of competition only and not of antagonism. Aside from the fact that it is an exercise of a quiet order, it has another advantage—the fact that it is non-antagonistic, secondary, to be sure, but of primary importance to many people who will admit it when they look back and recall the many games they have left unfinished because their opponents have sent their balls far to the other end of the grounds when in a close game they had but one more wicket to make before hitting the stake."

## THANKSGIVING AT THE HOTELS.

WITH joy and much good cheer was Thanksgiving day celebrated at the city hotels. The hosts vied with each other in preparing elaborate dinners, and the guests fared sumptuously. Following are some of the menus:

**THE BOND.**  
Soup  
Chicken Consomme a la Royal  
Broiled White Fish a la Maitre de hotel  
Julian Potatoes  
Celery, Salad Dressing, Green Olives  
Leg of Lamb, Boiled, Capser Sauce  
Mashed Turnips  
Roast Sirloin Beef  
Mashed Potatoes  
Stewed Tomatoes  
Young Turkey, Stuffed, with Cranberry Sauce  
Crown Sweet Potatoes  
Saddle of Venison, larded, Game Sauce  
Marrowfat Peas  
Lamb with Mint Sauce  
Asparagus on Toast  
Fruit Charlotte, au Cognac  
Small Timballe of Rice, a la Reine  
Oyster Patties, New York style  
Fillet of Beef

Chicken Mayonnaise  
Mince Pie  
English Plum Pudding, Cranberry Sauce  
Assorted Cakes  
Cream Cheese  
Apples  
Grapes  
Coffee  
Milk  
Tea

**THE OPEL.**  
New York Counts  
Soup  
Oyster  
Mock Turtle  
Baked Red Snapper, Maitre de Hotel Sauce  
Hollandaise Potatoes  
Mayonnaise  
Lettuce Salad  
Sweet Pickles  
Cream Slaw

**RELISHES.**  
Radishes  
Lettuce  
Celery

**ROASTS.**  
Young Turkey, Oyster Dressing, Cranberry Sauce  
Young Pig, Baked Apples  
Antelope, Currant Jelly  
Lemon Sherbet

**ENTREES.**  
Barbecue of Opossum, Sweet Potatoes  
Quail on Toast  
Boston Cream Puffs

**VEGETABLES.**  
Mashed Potatoes  
Boiled Potatoes  
French Beans  
Escalloped Tomatoes  
Asparagus on Toast

**PASTRY.**  
English Plum Pudding, Hard or Brandy Sauce  
Apple Pie  
Mince Pie  
Pumpkin Pie  
Pineapple Ice Cream  
Charlotte Russe  
Cranberry Tarts  
Assorted Cake  
Assorted Nuts  
Layer Raisins  
Cheese  
Apples  
Grapes  
Oranges  
Bananas  
Tea  
Coffee  
Milk

**THE WINDSOR.**  
Blue Points  
Purce of Fowl  
Consomme a la Xavier  
Baked Striped Bass, Madeira Wine Sauce  
Boiled California Salmon, French Peas  
Celery  
Lettuce  
Spanish Olives  
Boiled Mutton, Capser Sauce  
Folled Chicken, Parsley Sauce  
Roast Sirloin of Beef, au Jus  
Tame Duck, Stuffed, Apple Sauce  
Young Turkey, with Cranberry Sauce  
Sweetbread, Broiled aux Champignons  
Escalloped Oysters, Baltimore Style  
Punch Fritters, Sauce Sabayon

**PUNCH, A LA ROMAINE.**  
Haunch of Venison, Currant Jelly  
Broiled Quail on Toast  
Mayonnaise of Lobster  
Chicken Salad  
Boiled Potatoes  
Mashed Potatoes  
Fried Parsnips  
Stewed Tomatoes  
Carolina Rice, String Beans  
Baked Sweet Potatoes  
Spinach  
Mince Pie  
Pumpkin Pie  
English Plum Pudding, Brandy Sauce  
Bananas  
Ice Cream  
Assorted Fancy Cakes  
Mexican Oranges, Bananas, Malaga Grapes  
Cream Cheese, Crackers  
Mixed Nuts  
Tea  
Coffee

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## THE CHARITY BALL.

FTER all, what is sweeter than charity? In the individual there is no kinder quality, and communities can be actuated by no worthier impulse than that which causes men to open their hearts and, remembering the ties of human brotherhood, make glad the wretched homes of the world's unfortunate ones. Deeds of charity are shining pages in the calendar of the soul. Time spent in charitable, loving labor, is time given to him whose faithful disciple said: "Faith, hope, charity, these three; but the greatest of these is charity. The brightest moments in the life of a good man or a good woman are those when, rising above selfishness, some loving office is performed for the poor and needy—something that will lighten the burden and make easier the life of the weary, oppressed traveler on life's journey.

The presence on the earth of the lonely Nazarene eighteen centuries ago changed for all time the civilization of the world. The example of Man the of Sorrows lifted men up from their lowly surroundings and directed their gaze away from themselves to the heights of self-sacrifice and unselfishness. Whether they believed in the new faith, or for dogmas of their own, the whole race was elevated and human existence was purified and ennobled by the precepts and teachings of Jesus Christ. If Christianity's claim upon the world rested only on the one fact that it has established human brotherhood on a foundation that cannot be shaken, it is entitled to all the glory that for ages has surrounded it. The bright star that announced the birth of the Son of Man, heralded also the dawning of the new era of brotherly love, for with him was born love and charity. If Christ on earth taught one thing more than another it was charity and the influence of his words and deeds has grown with time. We are told that the world is selfish. There are times when what the pessimist tells us seems true; but when we remember the thousands and channels through which aid daily flows to the unfortunate, and think of the loving kindness of many generous lives, we know that it is not selfishness. Society it is said, is selfish. Perhaps it is; but many of the leaders of fashion are also ministers unto the poor and sick, and charity receives many a handsome sum from society's devotees.

Years ago in the great cities the beautiful custom of setting apart one great event in the round of society's pleasures for "sweet charity's sake," was originated and ever since the Charity Ball has been one of society's fixed and most cherished institutions. A peculiar interest has always centered in these assemblies of fashion for the benefit, not of fashion itself, but of the homeless and needy, and they have been attended with invariable success. There is something pleasing in the thought that while the floor of the charity ball is alive with merry dancers, the poor among us are also gainers by the brilliant event.

It was a happy idea of the promoters of the second annual Charity Ball which led to the giving of the assembly on Thanksgiving night. What could be more appropriate and fitting than after a day of Thanksgiving for the blessings of the past, to add to the joys of the present by attending in the evening a ball under charity's auspices? The memorable gathering of Thursday night bespoke the happiness of that thought. The capital of the State of Nebraska, so well suited for social fest, has held many a gay and brilliant assembly, and the four walls of Representative hall have closed in many a happy party; but never has the great building contained such a splendid throng as that of Thursday evening. For magnificence and dazzling splendor the second annual charity ball has never been equaled in the state. For weeks and months Lincoln has been preparing for the great occasion. Staid matrons and vivacious maidens, gentlemen young and middle aged have one and all looked forward to the coming event, and never was there such elaborate preparation for a social festival. The object of the ball, charity, was not forgotten, and although there was no prodigious expenditure of money, the appointments and gay paraphernalia were surpassingly beautiful. The costumes of the ladies, iridescent under the dazzling rays of the calcium lights, and relieved by the huge banks of gorgeous flowers and plants presented a most entrancing spectacle.

Outside, the large square shone with light from a hundred windows, while within the

vast interior was made bright and attractive by a most generous illumination, setting off to great advantage the beautiful decorations. Representative hall, transformed into a ball room, was a veritable bower of light and beauty. The ornamentation was both profuse and tasty, and the splendid appearance of the hall excited universal admiration. The floor, freshly canvassed, presented a snowy surface, from which at the east end of the room surrounding the speaker's dais, rose a mass of pretty flowers and plants, completely enveloping the orchestra. Two immense American flags were suspended on the wall on either side of the orchestral platform, the remaining space being covered with festoons of bunting, evergreen, etc. In the center huge letters made of incandescent electric lights, was the word "charity," which when read with the corresponding inscriptions on the side walls, formed the blazing legend.

### FOR CHARITY'S SAKE.

Running all around the four sides were festoons and streamers of evergreens and bunting, from which hung wreaths and flags. Costly paintings loaned for the occasion by citizens of Lincoln, added color and variety to the skillfully arranged decorations. Two calcium lights operated from raised platforms reflected different colors on the bright scene, and this last proved to be one of the prettiest features of the ball. It was a few minutes after eight o'clock when the first carriage rolled up to the east

entrance, and it was nearly ten when all of the guests had arrived. The early comers were principally speculators who sought places in the gallery commanding an excellent view of the dancing floor. At 8:30 the latter was well filled, and shortly after nine the grand march commenced, in which nearly one hundred couples participated: Gov. John M. Thayer and Mrs. J. B. Wright led the stately promenade, which opened so auspiciously the evening's enjoyment. The programme included eighteen numbers, and it was about 2 p. m. when the strains of "Home Sweet Home" announced the end. The music rendered by the Philharmonic orchestra added appreciably to the evening's pleasure. The Charity Ball was the most creditable showing ever made by Lincoln society, and it attests the growing popularity of this commendable institution. The ball was strictly full dress and the costumes were unusually rich and handsome.

Refreshments were served in the senate chamber during the evening. It is thought that between \$700 and \$800 will go to the poor as the result of the second annual ball.

### THE PARTICIPANTS.

The following is a nearly complete list of those present: Messrs. and Mesdames A C Ziener, T H Benton, J B Wright, T W Griffith, Charles Mayer, C S Lippincott, Frank Sheldon, J A Buckstaff, A G Benson, J T McDonald, H H Dean, Gorham F Betts, R E Giffon, M D Frank Hall, E K Criley, C T Brown, Omaha, W J Maxwell, R S McIntosh, Mason Gregg, H P Foster, R O Phillips, W S Ayers, I M Raymond, Joseph Boehmer, A W Jensen, O N Humphrey, R H Oakley, K K Hayden, J F Lansing, J M Knox, S B Nesbit, Vivyan, Davis Wise, Ch Inhoff, R Rehlander, E P Holmes, L H Townley, C H Gere, G M Bartlett, J W Cutwright, A S Raymond, C S Crook, R O'Neill, Van Dusen, F A Brown.

Misses Bertie Cook, Blair; Nellie White, Naomi Weaver, Anna Fenske, Bessie Mason, Minnie Latta, Olive Latta, Cora Hardy, Clara Walsh, Clara Carmody, Margaret Baird, Maud Stodols, Genevieve Wells, Cincinnati; Fannie Newman, Eva Knapp, Fay Marshall, Baldwin, Sadie Gruninger, Gertrude Marquette, Martha Fauske, May McDonald, Mamie Yott, Maude Smith, Clarkie Pace, Abbie Covert, Hallie Hooper, Margaret English, Gertrude Ziener, Hattie Leland, Florence Brown, Fannie Hawley, Maud Hammond, Cora Weaver, Omaha; Marie

Gale, Chicago; Vivyan, May Burr, Maud Oakley, Haydie Burwith, Marie Marshall, Clara Goldberg, Buffy, Quines, H. Aitken, Kattie Cowdery, Ella Raymond, Ada Gregg, Daisy Burks, Jennie Erb.

Messrs. Clarence Brown, Omaha; Geo N Foreman, Oscar Funke, Geo Crancer, Fred C Howe, McCall, M I Aitken, Frank Burr, Charles Burr, J E Thompson, S T St John, Hal Northam, W E Harris, D C Van Duhn, H J Hall, Charles Hall, C D Mullen, C R Richter, C F Ladd, M D O A Mollenstecker, Frank Hathaway, M W Folsom, C H Reeves, M D; Fred Smysner, F C Sholes, John T Dorgan, Will Johnson, E O Brantley, C E Magnoon, Lew Marshall, Matt Baldwin, Clinton

(cont. next on fourth page.)

