

THEATRICAL

[Special Courier Correspondence.]

NEW YORK, Sept. 24, 1892.—The only thing entirely new in the city this week is Candy, an extravaganza by Robert Brettenbach, music by Carl Josephs. The author has shown no little ingenuity in fitting the tiny Lilliputians, and their success at the Union Square was emphatic. Interjected between the second and third acts of "Jane," at the Standard on Monday, Miss Lottie Collins sang and danced her Ta-ra-ra Boom-de-ay. She is more a pantomimist than a dancer, as grotesque as a clown, as pliant as a contortionist, and as agile as an acrobat. She has more varieties of twisting, bending and turning, more vagaries of gait of coquetry and absurdities than was probably ever expressed in ten minutes on the stage, and yet her performance is free from vulgarity. It is just fun gone mad with nothing indecent or unseemly to mar the frolic. She is neither very young nor very handsome, but she is a very great success. At the Miner Fifth Avenue Theatre, Miss Pauline Hall began this week a run in Puritania, which has the credit of one hundred consecutive performances in Boston. The clever libretto is by Charles M. S. McLellan, who founded the black cat, and is now the editor of Town Topics, and the music by Edgar S. Kelley, an earnest and ambitious student of music. An opera dealing with the Salem witchcraft in general, and the Puritans in general, is not exactly a theme to go wildly hilariously and mad, but both author and composer have acquitted themselves fairly well, and their work is both scholarly and artistic. The mounting of the opera, alike in scenery and wardrobe, was excellent. Mart Haney also threw open Harrigan's Theatre on Monday, and Mr. Edward Harrigan revived Squatter Sovereignty, which has not been seen in New York for twelve years. All the rollicking good humor was preserved, Faddy Duffy's Cart, Widow Nolan's Goat, and the McGuire's were tumultuously encored. During the week that magnificent trickster, Hermann, also opened his theatre, having the center of the stage all to himself, and although he did nothing new, he did everything so artistic as to completely charm his audience. DUNLAP.

Patrick Sarsfield Gilmore, America's greatest band leader is no more, the announcement of his demise which occurred at St. Louis on Saturday evening was received throughout the country with mingled sorrow and surprise. Mr. Gilmore was filling an engagement at the St. Louis exposition and with his family was stopping at the Lindell hotel. He was seized with a violent attack of cramps about 3 o'clock a. m. Dr. H. T. Todd was summoned and found his patient to be suffering from what appeared to be a very severe bilious attack. He called in for conference three other physicians. Under their treatment Mr. Gilmore rallied and throughout the day appeared to be improving. At 1 o'clock he suffered a relapse, however, and the physicians gave up all hope of his recovery. He sank rapidly and two priests were summoned to administer the last sacrament. Shortly afterwards he became unconscious, and at 6:45 death came to the sufferer's relief. The remains were taken to New York Monday, accompanied by his wife and daughter Minnie, the only immediate members of his family, who were present at the time of his death. Mr. Gilmore received notice Friday of his appointment as Director of Music at the World's Fair. This excited him, and as he has for many years been a sufferer from palpitation of the heart, caused a temporary prostration.

Patrick S. Gilmore was born near Dublin, Ireland, Dec. 28, 1829. He connected himself with military bands at the age of 15, and, after having been in command of an English band, went to Salem, Mass., where he led a brass band. After this he went to Boston where he organized "Gilmore's Band," with which he made extensive tours. In 1861 he accompanied the Twenty-fourth Massachusetts Regiment to the field, and in 1863 was placed in charge of all the bands in the Department of Louisiana by Gen. Banks. He organized monster concerts in this country and was the projector of the great "Place Jubilees" held in Boston in 1869 and 1872. In 1878 he made an European tour with his band. He is now band-master of the Twenty-second Regiment of New York. He has composed many marches and songs.

The cordiality of his reception in the Lansing Monday evening must have been very gratifying to Alexander Salvini, an ambitious actor who no longer need be described as the son of his father. His appearance in Don Cesar de Bazan shows conclusively that he is entitled to distinction on his own account, and it reflects great credit on the man who introduced Salvini into the city. In other words the younger Salvini has inherited not a little of his father's talents, while the voice and bearing of the two gentlemen are similar, but Alexander attempts no slavish imitation of his parent's methods. The role of the erratic, impulsive Don Cesar is admirably suited to young Salvini's style, and it would be hard to tell whether he is more at home in the romantic or the comedy phases of the character. This hero must be played with a dashy air, a dramatic effect, and, at the same time, with a keen sense of humor—a combination that not every actor could successfully bring out. It is in representing the somewhat paradoxical attributes of the nobleman's ture (paradoxical at least from the ordinary stage standpoint, which makes the hero of a romance a tolerably serious personage) that Salvini is so conspicuously good. The sheer recklessness of the Counts behavior in the prison scene was nicely depicted, and there was little about it to suggest the force and earnestness that the star subsequently imparted to his acting where Don Cesar meets his wife in the castle near Aranjuez. Here the swagger and carelessness of the early scenes was forgotten, and the graver side of his disposition had striking illustration. In all that he did Salvini displayed the right artistic temperament, a thorough understanding of the part, and a happy faculty of holding the interest of the large audience.

The Maritana was Miss Judith Beralde, a very capable actress who has been seen in Lincoln before, and it is almost superfluous to say that she proved pleasing as well as admirably adequate. Miss Maud Dixon, who was originally cast for the role, made a favorable impression as Lazarillo, the apprentice; William Reinhold was very effective as King Charles and acted Don Jose discerningly. The remainder of the company was satisfactory and up to a high standard of excellence.

"Leaves of Shamrock," a pretty Irish drama by the J. P. Sullivan company, containing lots of specialties and some clever acting, was the only attraction this week at the Funke and proved a drawing card of strong character. A good sized audience was present and frequent applause showed their interest in the production. It is full of Irish sentiment, wit and good humor, and the cast contains several very capable characters. Mr. Sullivan's role of Carroll Daly was a masterly piece of work and the Winnie Driscoll of Miss Jessie West was likewise well received. The villainy of the play was in capable hands. Messrs. Ed Weidman as Russell Kavanaugh and Tony Sullivan as Rev. Brady showed themselves to be well up in this kind of business. There were a number of pretty songs and dances that to the Irish heart must have been decidedly pleasing and as a whole it was one of the best Irish dramas seen here in a long time.

Manager Church has recently made a change in ushers at the Lansing and one that is being received by all patrons of the house with no little pleasure and satisfaction. The new regime is under the leadership of Mr. Bert Chaney, a polite and courteous young man who is well and favorably known to nearly all theatre goers. His assistants are likewise all gentlemanly and the duties of seating the public are conducted in a quiet and pleasant manner. Mr. Chaney is assisted on the first floor by Ray Lise, Fred White, Frank Cowdery, Ed Siegle, Fred Woodward, Otto Whitman and Bert Davis. The balcony is in charge of Froud Woodward, Bert Chipman, George Nightingale, Wm. Kimmmerer and Foster Beach.

The ossified man is dead. Both theatres will be dark tonight. John Drew made his stellar debut in Milwaukee, Sept. 19th. Edward H. Davis, press agent for Barnum & Bailey's Circus is dead. May Howard has returned to burlesque and heads her own company again. George Washington Orrin, of Orrin Brothers circus, died in London last week. So far is Patti from resigning, that she has signed for a tour of '94, at \$200 per concert. Lotta was taken sick this week at Pittsburgh and may have to cancel dates for three weeks. The Masked Ball, with Charles Frohman's American players, has made a big hit in Milwaukee. Noble was put on at the Boyd in Omaha the first three nights of this week. It's not what's cracked up to be. Manager Martling of the Funke returned from Atchison Monday where he visited with his family for several days. Lincoln will be well supplied with amusements next week with four performances at the Lansing and five at Funke's. Fred Paulding joined the Thos. W. Keene Co. this week in Cincinnati, where a great scenic production was given of Louis XI.

Harry Irvine's orchestra is gaining in popularity every day. He is a fine leader and adds much strength to Lincoln's musical circles. Langtry and her new play The Queen of Manon, have been routed by the critics and call both, a triumph of military and diamonds. Fred L. Power is playing the leading roles in the Margaret Mather Co. owing to the illness of the leading man, Mr. Lawrence Cautly, who has resigned. Hoy's new play, A Temperance Town has broken all records of the Chicago Grand Opera House by playing to \$1,894, Sept. 18th and turning hundreds away. New York, this week has twenty-seven of its big theaters opened, not counting the four used for variety nor the five museums where performances are given. The title of the new play in which Alexander Salvini will be seen in the Spring, is The Heir of Grammont, and not Francis II, as has been stated. It is a romantic play of the 16th Century, the scenes being laid in France. The piece was written by Paul Kester under Mr. Salvini's supervision. Mr. Kester is a very young man and travels with Mr. Salvini on his tour. R. D. McLean, has married Marie Prescott, Richard Mansfield, has married Beatrice Cameron and Benjamin Tuthill married Sylvia Thorne. Miss Prescott was sometime since divorced from Mr. Perzel, once a wine merchant, Beatrice Cameron from Mr. Phoebus, a newspaper man, and Tuthill from Little Ida Mülle. Mr. McLean, whose name is Shepherd from Shepherdstown, Va., has been married before, so has Miss Thorne and the only one of the lot who has had no previous experience in the matrimonial line is Mr. Mansfield who registers himself as of New York and London.

The scenic effects of "The Ensign," the new musical drama by Wm. Haworth, are said to be on a scale similar to the great spectacular shows. There are five great original scenes. One stage picture, painted by John N. Young of the Broadway theatre, New York, shows the interior of a man-of-war at sea. The details of this scene are from photographs and color studies made on board a U. S. man-of-war lying at the Brooklyn yards. It is one of the most powerful creations ever put on the stage. "The Ensign" will be given at the Lansing theatre October 29th.

On Friday Mr. Alva Heywood and his excellent company will begin a two nights' engagement at the Funke, also giving a grand matinee Saturday. In "New Edgewood" Folks, Mr. Heywood has an excellent opportunity to give his fine impersonations and in this line he has few, if any, equals. Speaking of his success the St. Joseph Herald says:

The work of this excellent comedian at Tootle's last night was a stirring surprise to the audience which had braved the inclement weather to see what the new comer could do. In absolute fairness it must be said that he captivated every one present within a very few minutes after he made his first appearance. Mr. Heywood is an impersonator and is of the school which Sol Smith Russell made famous. In his best days Russell never excelled Heywood. In fact when he made his first appearance as "Silly Billy" many in the audience recalled the days of the old Berger Family. Mr. Heywood and his excellent company will never fail to meet with a hearty reception in St. Joseph.

What will doubtless be a most attractive entertainment occurs at the new Lansing theatre November 16th, continuing for four nights and a matinee, the occasion being a grand spectacular production of Ben-Hur, under the auspices of the local Women's Christian association and directed by Messrs. Clark & Cox, of Boston, assisted by 150 of our popular and most prominent people. In preparing their Spectacular Ben-Hur Messrs. Clark & Cox have endeavored to give adequate expression on the stage to one

of the most famous novels ever written. The charming story is portrayed in a most picturesque manner without a line of dialogue, pantomime being the exclusive vehicle of expression. The continuous orchestral music, varying with the theme and always subdued, lends an unconscious rhythm to the steps and gestures of the actors. There is ample scope for the display of dramatic ability, and though solely reliant on facial expression, gestures and postures, every shade of feeling may be portrayed by the characters as vividly as though their tongues were not silent. That it is a great modern success was recently attested at Lake Chautauque and has elsewhere been lauded with unstinted praise. As the time grows near, we will have more to say of this mammoth entertainment and its great undertaking by the ladies of Lincoln.

THE MERRY SUCCESS, "JANE." The patrons of the Lansing theatre will have a treat next week, as Manager Church will offer as the attraction Charles Frohman's brilliant company, Monday evening, in the English comedy, Jane, the phenomenal success of two hemispheres, having run 400 nights in London and four months in the Madison square theatre, New York city. Several comedies have been taken from the same source as Jane, but it is said none of them equal it in the brilliancy of its dialogue or the briskness of its action. Charles Shaktleton, a young bachelor of prodigious ways and immoderate habits, has been left a property by an elderly aunt upon the condition that he marry. In order to deceive the trustee of the estate, a gentleman named Kershaw, Shaktleton writes that he is married, and upon this deception secures enough money to pay his debts, but his reckless living soon leads to other extravagances and Kershaw determines to pay the young man a visit to see what use he is making of the money. Shaktleton, not brave enough to assume entire responsibility, writes that it is his wife who is dissipating the family fortune in so lively a manner. Upon receiving word of Kershaw's intended visit he is in a quandary.

What seemed a neat way of evading the difficulty now becomes unpleasantly serious and a wife for the occasion must be provided. In Shaktleton's employ are two servants, William and Jane, and upon the very morning of Kershaw's visit this young couple take it upon themselves to get married clandestinely. William enjoys his master's confidence to a considerable extent, and resolving to do a good turn he starts out to find a temporary wife for Shaktleton, who, not anticipating William's friendly interest, starts out to look for a wife upon his own hook and lights upon Jane. At first Jane indignantly refuses, and then, being a shrewd young woman with an eye to business, consents without first consulting her husband. William's woman and Jane appear upon the scene at the same time, much to Mr. Kershaw's astonishment and every one's discomfiture. From this situation a number of interesting complications are woven, and the comedy action from this point on is refreshingly breezy and unstilted. Mr. Frohman's company is remarkable for its collective and individual strength. "Chums," a comedietta in one act, will precede "Jane" as a curtain raiser. The set sale is now in progress.

THE HARVEST MOON. One of the undisputed successes of the season is a grand production of a new play entitled "The Harvest Moon" which is said to be, by those who have seen it in the eastern cities, one of the finest stage presentations of the day. It is a piece that abounds in human sympathies, and made up of a series of incidents and climaxes that held the attention of the audiences fast during the entire evening. The comedy parts are in capable hands and are well interwoven. It is a great play, with a great cast and is making its way into popularity with each successive engagement. It is therefore pleasing to our theatre-going people to learn that, enroute to California from New York, the company will stop off for one night, next Friday, to give one performance at the New Lansing. The sale of seats opens Thursday morning.

Miss Alice Isaacs of Omaha has just returned from New York after a seven weeks' purchasing visit. Her store at Omaha, 307 South Sixteenth street, contains all the latest novelties in pattern bonnets which are being offered at lowest prices with a guarantee that every hat is the correct style.

Miss Alice Isaacs will not visit Lincoln this fall but invites the ladies to call at her elegant place, 307 South Sixteenth street, Omaha, to see her beautiful new line of fall and winter effects in fine millinery.

Miss Alice Isaacs, the Omaha milliner, who has a large number of patrons in Lincoln, desires to announce that owing to a rush of business at the store she will be unable to visit this city, but invites Lincoln ladies to visit her store and see the most elegant line of fine pattern hats and fall millinery ever brought to the west. Prices are exceedingly low and styles guaranteed correct up to date.

We want many more rooms for teachers and students, both furnished and unfurnished rooms and houses; we will want them September 12, 1892, call at once at the office of the Western Normal College, rooms 111 and 112 Brace building, and give location of houses and rooms, and prices asked for same. P. I. H.

Ginger ale, finest now before the public, is being served to families by the Lincoln Bottling Works. Call by telephone 44 and order a case. It's cheap and very nutritious.

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