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[Special Courier Correspondence.] NEW YORK, Oct. 1, 1892.—The only novelty in town was Larry the Lord, a musical comedy by the late Fred Maeder, at the People's Theatre. Mr. R. E. Graham, the star, is one of the cleverest comedians on the stage and he is well fitted, the play being clever and amusing. Pretty songs and catchy music sparkle through the three acts, through which Mr. Graham dances with his usual grace and finish. Larry the Lord is unmistakably a success. At the Star Theatre The Lost Paradise, last season's great success, has been doing a large business. It is one of the few plays dealing with the labor problem, displaying in its construction a degree of skill in stage craft that makes it very popular. At the Third Avenue another new Irish drama not seen yet in the metropolis was seen on Monday. It is called The Rambler from Clare, and it is the work of Dan McCarthy. The Irish drama seems to have evolved out of the fog lately for even this has no red coat nor shawl, without which an Irish drama of ten years ago could not have succeeded. Otherwise the week has been bare of new attractions, the plays having long runs coming in for a good deal of the regular patronage.

Mrs. R. B. Mantell's suit for divorce from her husband, for counsel fees and alimony, goes on bravely. Under the terms of their separation Mr. Mantell agrees to pay his wife \$100 per week for the rest of her natural life, out of which sum she shall support her two sons. Mrs. Mantell agreed not to contract any debts whatsoever under her husband's name. The children remain in her custody, and their father is to be permitted to see them at reasonable intervals. Mr. Mantell in his affidavit makes a general denial of his wife's charges. He says that he paid her \$100 a week for twenty weeks and had to stint himself to do so, and when living together had also supported his wife's mother, sister and protegee of theirs. He says he is willing to support his own family but not others. His income, he says, of late years has not averaged \$5,570.30 per season, and not \$15,000 and \$25,000. His wife has the house at 146 West 35th street, New York, which should rent for \$2,000 a year.

Haddon Hall, Sir Arthur Sullivan and Sydney Grundy's Original Light English Opera, was produced at the London Savoy Theatre last Saturday and proved only a partial success. Ralph Blinchenfeld, the London critic of the New York Herald, writes that it is a "cross between Ivanhoe and Pinafore, but neither one thing or the other." It will be brought to America and some one will get hurt, except they steal it, as Sydney Rosenfeld did the Mikado.

Patrick S. Gilmore used to say that the biggest bit of his life was made a short time before Grover Cleveland married, and when he was seated on the Madison Square reviewing stand, Gilmore at the head of the Twenty-second Regiment came marching along and just before passing the president he signalled for a change of music and gave out "He's Going to Marry Yum Yum." Grover blushed, the mob howled and Gilmore shook hands with himself.

Sol Smith Russell reaches St. Paul October 31 for three nights; Minneapolis October 10th for three nights; Omaha October 14th, and Kansas City October 17th for a week. On October 24th in Memphis he begins a tour of the south, appearing at Nashville October 27th, 28th and 29th; Birmingham, Ala., Oct. 29th; Atlanta November 1st and 2d; Chattanooga November 3d; Knoxville November 4th and in Lexington, Ky., November 5.

The usual Charles Frohman audience more than filled the Lansing Monday evening and apparently all were glad of it and seemed to be highly entertained with his new comedy, entitled "Jane," which is an improbable affair, but nevertheless very laughable. Its general tone and humor reminds one of Lend Me Your Wife as played here two seasons ago by Roland Reed, but differing of course from the fact that "Jane" has the true Frohman air in every action. The company, while clever, can hardly be praised with the usual fervor given organizations bearing the king of comedy producer's name, yet the audience was well satisfied, as shown by their liberal encores, so the newspaper slave has no kick coming. The most noticeable character was perhaps that of Claude by Master Arthur Roylan who though young in years has an old head on his shoulders and won a large share of the laughter and applause. His saucy air and own personal importance combined with his constant reference to "I" stamps him as a true interpreter of the young American. "Jane" was enjoyed—no doubt of it, and her principal mission was fulfilled by keeping her auditors in a constant state of uproar. Her lesson though was a doubtful one.

It was too bad that so meritorious an organization, as the Duff Opera company certainly is, should have played to so small an audience Thursday evening. The cast contains some decidedly clever people, headed by that artist, Helen Bertram, who has delighted several Lincoln audiences heretofore, notably with Corried in King's Foot, etc. She has a charming personality, a most graceful carriage and a clever and powerful voice. Charles Bassett, Prince of Maronites, was stiff and gawky and entirely free from any attractiveness. While it is true that he possesses fair tenor, yet his singing is muffled and very indistinct. The part of Meradillo by John Raffael was able and effective. He did the character full justice, both as to dramatic and vocal ability, his solos being particularly attractive. Faoufant Pasha carried the comedy role in a delightful manner and what might have been a shortcoming in his vocal work was more than made up in his comedy. Tessa was a pretty character that was very acceptably done by Miss Villa Knox. It was an excellent production generally and the principal fault to be found was with the lack of attendance.

Martin & Booker's company played The Harvest Moon, a comedy drama, at the Lansing Theatre last night. The title of the play gives no indication either of its action or its plot. The Harvest Moon is simply the name of an English inn, which is the scene of a

terrible tragedy. The plot is intricate, but not horrible. Although the interest of the piece hinges upon a crime the bloodcurdling details of the murder are not flaunted in the face of the audience. On the contrary, the comedy feature is always uppermost, and Harry Booker, the principal comedian, kept the audience in constant good humor. Louise Rial, the leading lady, has a strong part and presents it with force and character. The entire company is capable and interprets what promises to become a standard English comedy with ease and intelligence. The same play will be presented again this evening.

The Funke held an interested audience last evening and enjoyed a most excellent portrayal of the new Edgewood Folks, the piece that proved Sol Smith Russell's stepping stone to fame and fortune. Mr. Alva Heywood as Tom Dilloway very successfully fits the bill, his characterization of the various roles being both artistic and pleasing. The piece has been somewhat changed, all for the better, and a good cast presents it in a manner most creditable. Several encores were given and the piece was generally well received. It will be repeated at matinee today and for the last time tonight.

THE JEANIE WINSTON OPERA COMPANY. There is a charm surrounding comic opera which obtains more thoroughly to the delight of the masses than any other character of amusement which the theatres can furnish. Its power of fascination is not restricted to any set, class, age, sex or calling while its effect is so captivating to the auditor as a cocktail is to the esophagus. Monday evening at Funke's Fra Diavolo will take precedence of two others which are to follow during the week. There is a charm about Miss Winston's performance of male solos in comic opera which is perhaps unequalled by any other actress. She has a natural accent on which is delightful. Miss Alice Johnson, the prima donna soprano, is a beautiful woman and a fine vocalist and actress. Miss Catherine MacNeill, the contralto; Nettie Black, mezzo-soprano; Charles Renwick, tenor; late of Arosau's New York Casino; A. H. Bill, buff and character actor; Harry Rattenburg and C. H. Tyrrell, baritone and comedy. Von Suppe's San Sebastian will follow Perichole on Wednesday. The popular prices at Funke's will remain unchanged. Sale of seats opens this morning.

SOL SMITH RUSSELL'S POOR RELATION. It is seldom the opportunity is offered to witness a performance so really refreshing as that which will be given by Mr. Sol Smith Russell in a Poor Relation at the Lansing Theatre on Friday.

Mr. Russell's Noah Vale is as a piece of character acting as Jefferson's Rip Van Winkle or Solheim's Danderey, and no one can witness it without having a better opinion of humanity. The play is as pure as sunlight and contains none of those questionable characters and incidents that mar the beauty of so many modern dramas. As interpreted by Mr. Russell, Noah Vale excites the sympathy of the audience and causes laughter to chase away the struggling tears. It is a great play and one that has been seen here only enough to make its second presentation the more desirable to witness. The St. Louis Republic gives Mr. Russell this flattering send off: "In many respects Sol Smith Russell as Noah Vale in a Poor Relation has been the most important histrionic achievement in St. Louis this season. Certainly no actor recently among us has furnished a larger share of wholesome, innocent and substantial amusement than he. His character of the poor inventor is destined to live when hundreds of more ambitious efforts will fail. It is a characterization in which he must be seen to be appreciated." Seats on sale Monday morning.

DANGERS OF A GREAT CITY. For Tuesday, Oct. 20, Manager Church has booked another popular hit, Dangers of a Great City, in which is found all the essential features of the modern successful drama. A strong cast some very fine scenery and a most artful plot go to make up a decidedly attractive bill. Speaking of both play and players the New York Advertiser says:

"This week has started in with a rush at the People's Theatre, and although it is drawing toward the close of the season, Manager Harry Almor seems to have the faculty of keeping his house crowded. The play is the Dangers of a Great City. It is a decided success and will doubtless play to as large houses throughout the week as it did last night. The leading characters in this new drama are assumed by Miss Rannie Austen, playing a triple part as Ruth Fielding, a New York girl; Meg Casey, the toughest girl in the 'hood'; and Sister Alice, a sater of charity. Mr. Dore Davidson, also plays a triple leading part, as Ed Naughton, the central office detective; Marco Moime, an Italian counterfeiter, and Shippy Isaacs, a Hebrew peddler. The acting of both the principals is good. In this drama the interest of the audience is detained until the last moment by its skilful evolution. Generous applause was the order of the evening."

AT ASSOCIATION HALL. The Young Men's Christian Association has booked a great combination for next Saturday evening. The company is composed of Anna Teresa Berger, the "star" of the great Berger family, and unquestionably the greatest female cornetist in the world today; Laura Dainty, the reader of whom Wendell Phillips says: "She came to Boston, took us all by surprise, captured us by her charming, artless art, and went away a friend whom we delight to honor;" Master Leon Max, who stands among the foremost of known boy violinists; Miss Kate Eloise Donahue, contralto, who has a voice of remarkable range and power, and Miss Georgiella Lay, who has appeared in over 800 concerts with the famous Schubert quartette. This concert will be one of the best that will be given in Lincoln this season. It will be given in Association Hall, Young Men's Christian

Association building. Admission fifty cents, Seats on sale Thursday at nine o'clock at Association Hall box office.

THEATRICAL SMALL TALK. Miss May Brooklyn is taking fencing lessons.

Sylvia Gerrish returns to London next week.

A Barrel of Money is one of the October bookings at the Funke.

Russell's Poor Relation is one of the most artistic plays on the stage.

Cora Morris has a new play for this season. Her tour begins October 30th.

Cora Tamer and her husband, Col. William E. Sinn, have agreed to separate.

A. V. Pearson's new play, The District Fair, will be produced November 7th.

Frederick Solomon is to leave the Pauline Hall Opera company at an early date.

Shuband at New York Garden Theatre will close its long and prosperous run tonight.

Alfred Kennedy is the author of "Lady Blarney," Annie Ward Tiffany's new play.

A new play called Aristocracy will be produced at Palmer's Theatre October 17th for a run.

Salvini is now playing a three weeks' engagement at the California Theatre, San Francisco.

Nettie Black of the Winston Opera company combines beauty with her exquisite artistic accomplishments.

A Fair Rebel reaches its fiftieth performance at the Fourteenth Street Casino in New York October 4. It will be seen at the Lansing.

Schilling's Minstrels follows the Winston Opera Company at the Funke, appearing on Saturday evening.

Jennie Winston is called the Queen of female tenors, and sings only one part in petticoats from her repertoire, which occurs in the opera of San Sabastia.

Association Hall is the name by which the auditorium of the new Y. M. C. A. building will be known hereafter. The first attraction appears there next Saturday. It can be engaged at any time for private theatricals, concerts, lectures, etc., at reasonable terms on application at the box office.

Sol Smith Russell is an inveterate autograph hunter. He has autographs and letters from every celebrity of the last twenty-five years. His letters from J. J. Jefferson, William J. Florence, Edwin Booth, Lawrence Barrett, Salvini, Alva Robas and countless other great poets are treasures in itself.

All actresses and actors have so no particular "fad." Miss Rannie Austen, with Dangers of a Great City company, has a fancy for turtles. She carries a beautiful one (presented to her by the governor of California, which she keeps in a golden globe. It is quite large and comes out from her calling, and eats out of her hand.

Dr. Wolf Happe's revival of Sydney Rosenfeld's comic opera, The Lady or the Tiger, will be given at the Broadway Theatre, New York, Monday evening, October 17th. Jefferson D'Angelo, for three years at the Casino, has been specially engaged to play the role of Menanor, who originally acted at the initial presentation of this opera at Palmer's Theatre a few years ago.

Murder will Out! This old but true and time honored saying is as much in effect today as it ever was. Likewise the fact that when people hear of a good thing, it cannot be kept a secret. Louie Meyer & Co. have for seven weeks past been enjoying a liberal trade in fall goods, and the bargains that have been secured by Lincolnites has been told and retold to hundreds of economical housewives until oft times Meyers' store has been crowded with customers so that many had to wait to be served. L. Meyer & Co. are progressive merchants and make it a point to keep up with current styles. This has been more fully demonstrated this season than ever before in the dress goods department a fact which the fair sex is free to confess. Latest style trimmings and a fine line of ladies furnishings are also seen in handsome variety. High prices don't go at Meyers. Low prices, courteous treatment and everything just as represented is what goes every time at this popular and pioneer trade resort. If you want a nice dress pattern for this fall or winter now's your chance to select from a new and beautiful stock.

Miss Alice Isaacs of Omaha has just returned from New York after a seven weeks purchasing visit. Her store at Omaha, 397 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.

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