

(Special Courier Correspondence.)
 NEW YORK, Oct. 29, 1892.—At the Star theatre Rose Coghlan produced, on Monday, Sardou's Diplomacy, in which she made a big hit fourteen years ago when the house was known as Wallack's theatre, and she and Harry Montague divided the honors with Lester Wallack. Father Time has been exceedingly courteous to Miss Coghlan, who is a much better artist than she was then, and in consequence her Countess Zicka was played superbly. Her brother, Mr. Charles Coghlan, also gave an admirable portrayal of Henri Beauchere, better even than that of the late Mr. Wallack. The play of Diplomacy is generally believed to be Sardou's chef d'oeuvre. In the first scene of the play the thread of the story is taken up, and it is never dropped until the curtain falls.

The new music hall on Twenty-ninth street, a few doors from Broadway, was also thrown open on Monday, and the audience had a good time. Things were free and easy to a degree, and when the acts on the stage didn't suit, the spectators found amusement for themselves. Specialties that didn't suit were unmercifully gayed, as were the women in a burlesque entitled The Bohemian Girl. The alleged ballet entitled Life at the Seaside was simply execrable. The waiters managed before the evening was over to step on or bump every one in the audience in their efforts to keep the beer circulating freely between the long rows of seats. Dr. Parkhurst and his New York following will no doubt watch the place with keen interest.

DUNLOP.

Major Pond the venerable New York theatrical and lecture course manager is ever announcing something new and his latest novelty in the amusement line is a nightingale in the form of a dusky damsel, an illustration of whom we print on this page today. Her voice is said to be equal, and some of the critics say even finer, than that of Adelaide Patti, and therefore the name of "the Black Patti" has been given her. In Elisabeth Jones Africa has indirectly contributed to the domain of music a singer of qualities worth the study of any artist under the sun. This sable diva is highly cultivated, of profound insight into the spirit of her art. Yet she sings intelligently, wholly without affectation and with sound musical feeling. Her voice coming from a skin as white as her teeth would be counted the wonder of all lands—it is a strong and beautiful voice, that sounds with the steadiness of a trumpet. Though it does not ring with passion, it shakes the heart, not your ears, with the pathetic warmth that marks all negro singing. Her skin has a soft black lustre tint as of pale plush in shadow. Her eyes are expressive and intuitively play sympathetically a colloquial part. Her teeth would be the envy of her fair sisters and the despair of dentistry. Her rather thin lips are fond of exposing their even rows, snowy white, whether in song or conversation.

An idea of how "Black Patti" is taking in the east may be seen in the following account of her appearance in Buffalo, taken from the Courier of that city: Madame Jones, the "Black Patti," is indeed a fine singer. When she sang Tuesday night the crowd listened to her with rapt attention through several selections, and when she went to put on her cloak to leave the building, the crowd would not have it that way. Manager Robinson jumped upon the platform and spoke a few words to the singer. She laid her cloak aside and stepped out once more to sing. She had been requested to sing the old song, "Way down upon the Suwanee River," and when the first words of the piece fell upon the listeners' ears all held their breath and listened. The room, with the exception of the noise of the engines, was as still as death. The voice of the sweet singer rang out loud and clear in the familiar strains of the old melody, and when the last notes died away not a person stirred. It was fully thirty seconds before anyone made a move and then the house nearly came down with the thunderous applause.

Major Pond has not decided to bring "Black Patti" west this season, but should he do so, it is to be hoped that Lincoln will be booked for the tour.

Roland Reed's new play, is to my way of thinking, no better than his last, which was "Lend Me Your Wife." In fact, there is even less merit in the production of Monday evening, and "Innocent as a Lamb" may be put down as an inconsistent comedy, without a shadow of reasonable plot or story. Had it been called a farce comedy or a burlesque, it would have been somewhat nearer the mark, but even in these the line or thread is somewhat adhered to and the characters occasionally touch upon something that is not exaggerated and out of reason. Mr. Reed has, in my opinion, seen his brightest days, theatrically, which his several failures of late years demonstrates. He is one of those actors that vanity has spoiled and the swelling of the head has had a serious effect. For conceit there is no man on the stage that presumes more, nor tries more to improve his importance with his magnificence. Apropos, this reminds me of his certain remarks last season at the Funke, when he said that his ability and reputation ought to be better recognized than to permit him to come to Lincoln and play to such small business. It would be folly to say that Mr. Reed is not a capable artist. He has made some big hits in his time, the most pronounced of which was in "Cheek." He was in those days, to my thinking, a better comedian than he is today. His style was easier, his comedy undaunted by so much of the nasal twang that he has acquired, while his manner and general stage bearing was of a more congenial nature. In those days he tried harder for success, while now it seems he appears indifferent and egotistical.

The company that supports Mr. Reed is exceptionally fine, and made out of an inconsistent comedy all that possible could be. Harry Smith, as the newspaper man, is a well defined character though occasionally overdrawn. Miss Irene Everett, as Lily Pilkington, was a pleasing and natural character, while that of Kitty, was a dashing and altogether satisfactory role, most successfully portrayed by Miss Isadora Rush. The cast throughout was excellent and the principal fault to be found is that the play itself is not worthy the attention of so clever a support.

"The Colonel," a comedy by Charles Arnold, was produced Thursday evening at the Funke by Oscar Sisson and a company of very

fair players. It is one of those "confusion," "tangled up" style of comedies, wherein intrigue and cunning falsifying gives life to an otherwise unnatural state of affairs. The piece, however, is well concocted, and the several parts are so arranged as to furnish numerous complicated situations, which furnish continual material for laughter. Mr. Sisson takes a minor character, and of which, however, he makes a most creditable part. His dialogue is interesting and his stammer quite natural. Much interest was centred in Miss Josephine Florence Shepherd, who certainly is almost the image of her illustrious mother, Mrs. W. J. Florence, many of whose stage traits she closely resembles. Her figure is much like that of the parent, while her carriage and speech are likewise similar, though, of course, not as refined or cultured, and while her role as the step-mother was cleverly done yet there was nothing particularly bright in her delineation. She is young yet and will doubtless improve with such experience as her mother has enjoyed. Alfred Hummer was in the hands of Mr. Walter J. Brooks, and considering the fact that it was his first night on, did admirably, but his statue (weight about 250 pounds) is against him. The most enjoyable part of the evening, however, was the soprano solos of Miss Florence Wolcott, who received three very demonstrative recalls. She has a beautiful voice, sweet and clear, and when she finished her first encore, "Swanee River," the house demanded a third number, and it was given with equal effect. The work of Mr. L. D. Rubenstein as the artist, was cleverly conceived, and effectively rendered. His musical ability was also exhibited by a very pretty selection on the piano, showing him to be an artist both as an actor and a musician. The other parts were fairly done throughout. "The Colonel" was well received, although in some parts it seemed to drag, particularly toward the first. Some of the people are yet new and perhaps when we see it again it will be like many other new pieces that have been seen in their infancy here.

The sponsors have had another big week of it at the Funke, playing almost nightly to full houses. They certainly have caused to feel complimented at the business they have done. Few companies could come and stay two weeks and do the business they did last night in "Reddy's Luck." Their popularity, however, has been established here and as long as they give such clever performances as the ones they have been putting on, at such reasonable prices, they will always find ample support in Lincoln. The engagement closes tonight with that company's best play, entitled "A Fight for a Million," which will also be reproduced at the matinee and is interwoven with all the realistic stage effects. Miss Cecil Spooner, Miss Edna May and the full cast will appear at the matinee. A locomotive from which real steam escapes will be shown, and an enjoyable entertainment is promised all. Matinee prices are only ten and twenty cents.

D'ORMAND-FULLER CO. AT THE LANSING.
 The Lansing opens a six night engagement Thursday evening, the house being packed, to see the initial performance of the D'Ormando-Fuller company. The play was "Othello" and it made its hit from the rise of the curtain. John D'Ormond as Othello, presents a part that is at once vigorous and strikingly attractive. He has a splendid figure, an excellent voice and his lines are spoken free from affectation. He is ably supported by Miss Agnes Fuller, a capable and most talented actress. The beautiful role of Desdemona was left to her, and its portrayal was one that held the interest of the large audience from start to finish. The company is a good one throughout, and contains, among others, the following capable people: Fred Herzog, Dan McClure, J. C. Nugent, F. Kimball, Grace St. Omer and Alice Davis.

Last night a double bill was presented when "A Bad Penny," a pretty curtain raiser preceded the beautiful society comedy, "A Lesson in Love," in which Mr. D'Ormond appears as Orlando Middlemark and Miss Fuller as Mrs. Southerland, both artists receiving the same cordial reception that was accorded them at the opening.

This evening the great pythian play, "Damon and Pythias," will receive a grand and correct presentation, and at the matinee, that beautiful favorite, "Fanchon, the Crickets," will be staged. This is a special matinee and ladies that admire a clean, beautiful and wholesome drama should see Mr. D'Ormond and Miss Fuller this afternoon. "Ingomar" is the bill for Monday evening.

"JERRY, THE TRAMP."
 Jack Summers, an actor of undoubted merit, will make his first appearance at the Lansing, Monday and Tuesday, November 14 and 15, playing in his sensational comedy drama, "Jerry." Mr. Summers has been playing in all the principal cities of England, including London and Liverpool, for the past three years, and has been generously received by the critics and audiences. The critics of London are said to have compared him to Toole in comedy and to Irving in tragedy. Seldom has an American actor abroad received such flattering notices as those given to Mr. Summers and his play. He was formerly a California leading man, and is recognized in England as a representative American actor.

Mr. Summers' character in "Jerry" is an artistic piece of work. It is said he can make his audience laugh or cry in a speech of four lines. A great English statesman upon witnessing his performance is said to have desired to be introduced to Mr. Summers, and was taken to his dressing room and congratulated him upon artistic work, saying, "never has an actor brought tears to my

eyes before. I laughed and cried both at the same time. Mr. Summers I thank you for an enjoyable evening." "Jerry" is said to be full of thrilling situations and intense human interest. The story never flags and the audience is held until the final curtain. Mr. Summers will be supported by a first class company.

GUS WILLIAMS AT THE FUNKE.
 That charming delineator of German comedy, Gus Williams, will be seen at the Funke next Friday in the new musical eccentricity "April Fool." Mr. Williams has in this force a better opportunity to display his peculiar ability than anything in which he has previously been seen. It would be superfluous to dwell upon Gus' many accomplishments, as everyone in this country knows his ability. But this play is entirely new and unknown, and perhaps it would be well to speak of its merits, which are said to be many. "April Fool" is the work of C. Wallace Walters, the author of Mr. Williams' former success, "Kessler's Fortune," and being familiar with Mr. Williams' mannerism, the author has given birth to a play which exactly fits the artist. The company engaged to play the different roles in "April Fool" is in the main excellent, several of whom have achieved fame in prominent farce comedies. Miss Lillian Elma, Gertrude Reynolds, Gertrude Hill, Frank Girard and Ross and Fenton are names that success has been very kind to. The others of the cast are clever and are by no means new to the farce comedy stage. The sale of seats opens Thursday morning.

"YON YONSON IS COMING TO TOWN."
 That entertaining dramatic novelty, "Yon Yonson," is the coming attraction of note at the Lansing, and will reappear for one night, next Saturday. Since it was last seen here the piece has enjoyed a run of 100 nights in New York, and received the endorsement of the metropolitan press as a unit. What few rough edges were noted in the early productions of the play have been polished off and it is now pronounced a sterling comedy drama destined to live a long time and to please its author and chief actor, Mr. Gus Hege, in a very prominent position among America's leading actors. The claim of novelty perhaps first attracts theatre-goers to this play, and when they have studied its merits from all points of view, there is discovered a substantial foundation for the encouragement of the patron of high class dramatic art.

Mr. Hege's delineation of the title role in "Yon Yonson" has won for him the admiration of all the great critics, and in this most recent coming is said to have been discovered the probable wearer of the mantle of Joe Jefferson when that much loved veteran shall have concluded to lay it aside. The scenic and mechanical effects are no less novel than the play itself. The actual breaking of an immense log jam is said to be the acme of stage realism, and a most thrilling effect. The Minnesota lumber camp in mid winter and the view of St. Anthony falls by moonlight, rival in splendor any effort of the scenic painter yet seen in this country, and there are other startling devices introduced which render the production a positive scenic triumph.

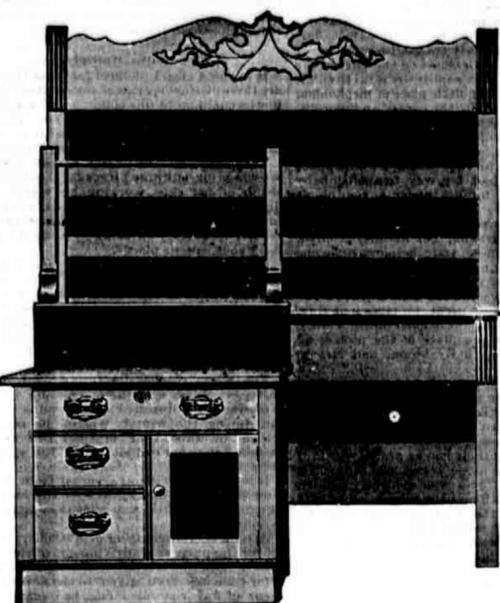
IN THEATRICAL CIRCLES.
 The Lincoln Light Infirmary benefit was a big success.
 De Wolf Hooper's New York season ends next Saturday evening.
 Mr. Charles Frohman had another success last week in Brooklyn with Family Circle.
 Maria Tempest in "The Fencing Master" will be seen at the New York Casino Monday.
 N. C. Godwin begins his New York engagement tonight at the Fifth Avenue theatre presenting "The Guilded Fool."
 Manager Wilkinson was in New York last week arranging for an extended engagement of Alexander Salvini at one of the Broadway theatres. He reports business as unusually good in the west.
 Now that Mr. Edwin Booth has retired, and that Lawrence Barrett has departed, it is good to know that the traditions of the stage are in such good hands as those of Sullivan and Corbett.
 Hoyt's "A Trip to Chinatown," with Laura Biggar as The Widow and Bert Haverly as William Strong made a big hit in Philadelphia on Monday.—Henry E. Abbey's children have arrived from Europe.—Aunt Louisa Eldridge has been engaged for the Seligman-Cutting company.—Low Rosen's new society paper Broadway made its first appearance on Saturday and looks like a success. It is bright, crisp and just right to catch the boys "about town."

All Cleared Up.
 Mr. C. W. Kaley is himself again. The judgment of \$1500 alimony that was rendered against him some time ago, was Thursday cleared from the records, and in consequence Mr. Kaley feels free and easy, ready to re-enter his popular field of commerce again.
 New line of picture mouldings at Cowles', 119 South Twelfth street.
 The candy sold at the New York bakery is all made on the premises and is guaranteed pure and fresh.
 M. L. Trester makes people happy by selling them lumber and coal at 1140 O street.
 Frames, frames, frames, of every description, at Lincoln Frames and Art company's, 226 South 11th street.
 The excellent products of the celebrated Geneva Roller Milling Co., are on sale at all first class grocery stores.
 Low Rates for Modern Woodmen Meeting.
 The Chicago, Rock Island and Pacific railway sell tickets from points in Nebraska to Omaha at low rates on the certificate plan. See ticket agent for particulars as to dates.
 JNO. SEBASTIAN, G. T. & P. A., Chicago, U. S. A.
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