

IN AMUSEMENT LINES

New York, Sept. 12, 1893.—[Special Courier Correspondence.]—The following are the important attractions this week in New York: Vaudeville at Tony Pastor's theatre; "New South" at the Madison Square theatre; vaudeville at Proctor's; DeWolf Hopper at the Broadway theatre; "The Other Man" at the Garden theatre; "The Prodigal Daughter" at the American; E. H. Southern at the Lyceum; Boston

"Comedy of Errors" which promises to be one of the most important productions of the season. Shakespeare's delightful comedy is to be presented with a wealth of scenery, costumes and accessories above the average and in a manner calculated to please the better class of theatre goers. Voegtlin has painted the new scenery, Hermann, of New York, and Fisher, of London, furnish the costumes; Hammersley, of London and Paris, has made the armor and Benson Sherwood the mechanical effects. The incidental music was composed by the late Robert Stoepel. The comedy is to be produced under the direction of Mr. John L. Wooderson, Mr.

A Word in regard to Normal. The strongest arguments in favor of Normal are its rapid growth in the most stringent times; the ready sales under the most discouraging circumstances and the high character given to it by those who have purchased and are building it up with their attractive homes. The plan outlined in the beginning of the enterprise has been conscientiously carried to completion. And the success and full realization of the expectations of the builders can best be appreciated by a visit to Normal, and an actual inspection of the college plant, in architectural beauty, and completeness of furnishing excelled by none.

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IDA MILLER.

Howard Specialty company at the Star; "The Black Crook" at the Academy of Music; "Liberty Hall" at the Empire theatre; "1492" at Palmer's; "Fanny at the Standard theatre; J. K. Murray in "Glen-da-Lough" at the Fourteenth Street theatre; Russell's Comedians in the "World's Fair City Directory" at the Bijou theatre; vaudeville at Koster and Bial's.

CHICAGO, Aug. 13.—[Special Courier Correspondence.]—"The Girl I Left Behind Me," entered upon its sixteenth and last week Sunday. "America" is still on at the Auditorium. "The Old Homestead" will be at McVicker's one more week. The Lyceum theatre company has entered upon the second week of "The Charity Ball" at the Columbia. Mr. Willard is again presenting "The Professor's Love Story" at Hooley's. Sol Smith Russell at the Grand opera house changed his bill this week from "A Poor Relation" to "Peaceful Valley." The Hanlons are presenting "Superba" at the Haymarket. "Ali Baba" continues its prosperous business at the Chicago opera house. The attraction at Havlin's is "My Colleen." Sandow is at the Trocadero.

"Ole Olson" which closes its engagement at the Lansing theatre tonight has had a thorough revising by Mr. A. Hearne, so well known in the dramatic world as the author of "Hearts of Oak," "Margaret Fleming," "Drifting Apart," "Shores Acres" etc. Since it was last here the changes in "Ole Olson" make the play as strong in its sensational features as it has been heretofore in comedy. The greatest alteration however, occurs in the third act, which has been entirely rewritten. Comedy is entirely obliterated from the act, it being the opinion of Mr. Hearne that with so much comedy in the other acts, the play would be better balanced in its new form and he is undoubtedly correct.

The final performance of "Ole Olson" will be given at the Lansing tonight.

John Dillon presented "A Model Husband" to good houses at the Lansing Monday Tuesday and Wednesday. Dillon in his new play is precisely the same as in "Wanted, The Earth," "States Attorney" and the other pieces in which he has been seen by Lincoln audiences. His quality of humor never fails to find appreciation. The supporting company was fair.

Cleveland's minstrels are due at the Lansing September 21. This is one of the major minstrel organizations on the road. Since last seen here there has been something of a transformation among its members, some exceptionally strong people having been added to the company. The program embraces the latest specialties, and the performance is said to be an exhibition of minstrelry quite up to date.

Minnie Surtelle comes to the Lansing September 25, and Tony Farrell in "My Colleen" the 27th.

Stuart Robson is in New York where he is having daily rehearsals of the

Robson's stage manager.

There would seem to be no telling nowadays what a first class attraction is. Last season in nearly all of Charles Frohman's strictly "first class attractions" and companies which had hitherto played only to so called legitimate audiences, a skirt dancer and music hall singer was not only the chief attraction, but was of tremendous financial assistance. This season it has even gone further. There is scarcely an organization either playing at 15 cents or \$1.50 which does not depend more or less for its money drawing qualities on a fluff-haired young woman who can either tiptoe the ceiling or display her nether limbs. With the sock and buskin, "the first class attraction" threatens to become an obsolete phrase in the theatrical dictionary.

During the duel scene between *Mercutio* and *Tyball*, in "Romeo and Juliet," at the Duquesne theatre, Pittsburg, last Saturday, Thomas Keene, the tragedian, accidentally thrust his sword into the eye of Lawrence Lowell, destroying the sight. Lowell was playing *Benvolio*, and when *Mercutio* (Keene) stabbed *Tyball* (Robert T. Haines) Lowell, who caught Haines when he fell, received the sword thrust in the eye. The sharp pointed blade pierced the pupil and narrowly escaped entering the brain. Lowell was removed to the Hotel Schlosser and will not be able to appear again for several weeks. The physicians say the eye will be blind. Mr. Keene was very much depressed over the unfortunate affair. His wife will remain with Lowell until he recovers. Lowell formerly lived in Seattle.

To act or not to act, that is a poser! Whether 'tis better to go upon the stage And join the chorus and learn the "make-up art."

Or wed some man and settle down forever To become a household drudge. To ask— To beg—to plead, and hear a man say "No" When asking for the latest thing is gowns, Or from the stage to try to make a mash On some bald head, in the front row: To dress—to sing—to dance—a nigger break-down. Ah-ah—what joy 'twould be. The storm of hands—the wild applause, The thundering curtain-call— I close my eyes—I see it all— I feel my head enlarging now. To be an actress great is better far Than wedded bliss and kitchen sovereignty; And then the flowers sweet, tied with big bow, And dapper ushers, reaching them to me. 'Mid breathless silence, as I bow my thanks And make my exit L. C., while the people shout their approbation. But stop—perchance, I may not be a wonderful success!

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