

IN AMUSEMENT LINES

The line of attractions offered at the two theatres the past week was most attractive, but the public did not respond in such a manner as to offer much encouragement to the not too cheerful managers.

"The Masked Ball" at the Lansing theatre Saturday evening, was excellently done, to a small audience. Mr. Cote as Paul Blondet the part created by John Drew, gave a strong characterization. There is a novelty in "The Masked Ball," the portrayal of a tipsy woman, or rather a lady intoxicated, and Miss Marion Young sustained the same admirably. Her acting was delicate, yet effective.

Mr. and Mrs. Oliver Byron are not particularly well known in Lincoln, and they did not prove to be a drawing card, Monday and Tuesday.

On Wednesday "The Girl I Left Behind Me," a military play not equal to "Alabama" or "Shenandoah" was presented at the Lansing Wednesday by an evenly balanced company. The Indian Scar Brow talks a very very poor quality of Indianese. It sounds a good deal like a Dutchman trying to talk French. Lucy Houkeworth, Irene Everett, was a sweetly ingenuous portrayal. Violet Rand's *Fuen Afraid* was also exceptionally good. *General Kenyon* and *Major Burleigh* and *Parlow* and *Houkeworth* were well cast. It is doubtful if experienced military men are quite as excitable as the officers in "The Girl I Left Behind Me," even in the face of danger. There is an idea prevalent that old campaigners are self-contained and calm. The play is a strong one and was well staged and acted.

Thursday night at the Lansing theatre Nellie McHenry described "A Night At The Circus" in her customary breezy way. There are new and effective specialties in the farce, and the piece pleased the audience.

Last night "The Stowaway," one of the most familiar plays on the stage, repeated its usual success at the Lansing. Herbert T. Flint has entertained large audiences at the Funke this week. Mr. Flint's hypnotic power is undoubted.

NEW YORK, Nov. 1.—[Special COURIER Correspondence.]—The following are this week's important attractions in New York: Vaudeville at Tony Pastor's; "A Temperance Town" at the Madison Square theatre; vaudeville at Proctor's; Francis Wilson in "Erminie" at the Broadway; "The Algerians" at the Garden; "The Prodigal Daughter" at the American; E. H. Sothern at the Lyceum theatre; The Kendals at the Star theatre; "The Younger Son" at the Empire; "1492" at Palmer's; "Charley's Aunt" at the Standard; "The Corn-cracker" at the Fourteenth Street; Howard Athenaeum Specialty Co., at the Bijou theatre; vaudeville at Koster and Bial's and the Imperial Music Hall; Vernona Jarbeau at the Park; "A Trip to

"America" continues its remarkable career at the Auditorium. "A Trip to Chinatown" is the attraction at the Grand. "Lost in New York" is on at Havlin's.

Marie Jansen makes her first appearance in New York in "Delmonico's at 6," November 6, at the Bijou theatre.... Alexander Salvini begins an engagement in Brooklyn at the Park theatre November 6.... Mlle. Rhea is having so much success in her new play, "The Queen of Sheba," that Manager Frank Dietz has received offers to present the piece in New York after the holidays. Mlle. Rhea is to make a tour of the Pacific coast before the end of her season.... Fanny Rice is to produce her new play, "Miss Innocence Abroad," November 10 in St. Louis. An the close of her engagement at the Duquesne theatre in Pittsburg next week Miss Rice takes her company to St. Louis for two weeks' rehearsals and preparations before the opening performance. The new play is said to be very funny and affords Miss Rice excellent opportunities in a strong and unique character part. "Miss Innocence Abroad" will be seen in New York at one of the leading Broadway theatres early in the spring. Several clever people have been added to this already excellent company. Miss Rice will be seen in Lincoln at the Lansing this month.... Business in New England is not so bad as reported. Stuart Robson played in New Haven, Hartford, Springfield and Providence last week, and the receipts were nearly \$10,000.... Sol Smith Russell has the scenery, costumes and accessories ready for his production of "The Heir at Law," which he expects to present during his engagement at Daly's theatre.

Coming Attractions.

"Little Puck" as it will be seen tonight at the Lansing is a spectacular, musical extravaganza. Frank Daniels' name is a household word wherever laughter is a popular element. There is a flavor of sedateness about Daniels that makes him simply irresistible. Every one is familiar with the story of "Little Puck" which is an adaptation of Frederick Anstey's celebrated novel "Vice Versa" by A. C. Gunther. Mr. Daniels has always had the reputation of being surrounded by a clever company, and on the occasion forthcoming he has fairly outdone himself, as the list presented contains some of the best names on the farce comedy stage of today. Among the names on the list we notice that Bessie Sanson, Adele Farrington Dunn, Leona Ambrose, Julie Lee, Rose Mitchell, Violet Carleton Granfield, Ellie Rock, Frank Girard, John Canfield, Toney Williams, Daniel Baker, Thomas Nelson, Charles Zimmerman, Walter Long, James Grant, Thomas Riernan, Oliver Howe. Any quantity of pretty and original ideas, brand new and catchy music, startling situations and funny incidents have been introduced in the new "Little Puck" and the company bring with them three completely new sets of scenery.

Monday night, November 6, gives

nervous, hen-pecked husband. There is a strong contrast in the two plays to be given, and there is said to be enough fun and droll humor in "The Major" for two or three plays. Mr. Morris is surrounded with a well chosen cast, and comes to us from St. Louis and Kansas City, where the entire cast is spoken of as being simply perfect. The presentation will include details of rare perfection, and it is to be hoped that the theatre will be filled.

Willie Collier will on Tuesday evening produce "Hoss and Hoss" at the Lansing theatre. The piece claims no authorship; it was written by this company, made by the company, and played by the company, little by little, piece by piece; as the occasion suggested funny lines have been introduced, new business furnished and the plot constructed by paragraph. Willie Collier is by far one of the brightest of young comedians. His quaint manner and earnest endeavor have won for him a place second to none in the hearts of the mirth loving public; on the cast this year are given the names of some of the brightest farceurs in the country. Among the numerous specialties to be given this season will be Collier's parodies; James B. Gentry's hayseed songs; Sherman Wade's eccentric dances; Helena Collier's new pastoral movement, called "The Shepherds," and a new dance by Louise Allen Collier entitled "The Ostrich Dance," in which she will wear a costume entirely of ostrich feathers. The quartette is still a strong feature of the entertainment, as are also "The Bowery Ball" the famous jury and the funny trial, and the "Dollar Forty." A new song called "Four Dead Swell Micks" will no doubt be a popular air this winter.

"The Fast Mail" which appears at the Lansing theatre Wednesday evening is said to be the most successful railroad and scenic melodrama on the road this season. Mr. L. J. Carter, the author and manager, has contrived to weave into a consistent story nearly all the good points of the sensational drama which tradition has handed down, adding thereto the most ingenious mechanical effects of the play. Observing the drawing qualities of a tank of "real" water, a fire engine with "real" horses, and a fight between "real" pugilists, Mr. Carter has determined to combine into a single piece as many similar attractions as could well be crowded together. The climax of each act is strong enough to sustain a whole play, yet so well graded are the features of the piece that one views with increasing interest through the five acts, the murder and the clever trick with the grandfather's clock in the first act; the Mississippi river steamer, its engine room showing a practical furnace, and the explosion with "complete change of scene behind a curtain of rising smoke," behind which is seen the wreck, as the curtain falls on the second act; the "life-size" freight train, with its realistic engine and sixteen box cars, with their familiar lettering, followed, at the close of the third



FRANK DANIELS, In "Little Puck."

act, by "The Fast Mail," the dago dive of the fourth act, and the thrilling incidents and hair-breadth escapes which take place there; and then the "full front view of Niagara Falls, as seen from the center of suspension bridge," upon upon which the final curtain descends.

Charles A. Gardner, a popular Lincoln favorite, and an accomplished comedian, will present his new play, "Prize Winner" at the Lansing theatre Thursday night. Mr. Gardner is always sure of an appreciative audience in this city.

Walker Whiteside will be seen for the first time in Lincoln next Friday evening at the Lansing theatre in "Richelieu." The dramatic critic of the Detroit *Free Press*, generally regarded as one of the best judges of matters theatrical in the country, says of Mr. Whiteside's recent appearance in Detroit: "Last night he was seen as *Richelieu* in Bulwer's most effective of modern plays and won a signal triumph. The theatre was filled to overflowing, enthusiasm ran high, and the young star was several times called out to receive assurance that he was understood and appreciated at his full value."

Mr. Whiteside is only 28 years old, but has had much experience, and his powers are well ripened. Those who saw Mr. Whiteside last evening would not charge with extravagance anyone who should venture the opinion that in due course he may become the foremost tragic actor of the country. Like most of the really great men in this field of endeavor, he is slight, almost frail, but alive with feeling, charged with magnetism, superbly gifted in voice, mobile of feature and seemingly unconscious of self while in action. He is easily equal to the greatest demands that *Richelieu* makes upon the actor, and his voice—rich, melodious, both like in quality and magnificent in volume—falls upon the air with persuasive charm, or rouses the listener to passionate delight in its harmonious blending of beauty and power. No other young actor of our time has made so vivid an impression or compelled so large a measure of admiration. He is original and unquestionably intelligent in his treatment of the business of the scenes and makes a considerable number of important and significant changes from the conventional way of doing. Mr. Whiteside's possible errors both of taste and judgement, are venial at worst and in the light of his fine achievement in the great occasions of the play, criticism of them seems almost ungracious. He has not far to travel to reach something very near perfection, as the standard goes in his *Richelieu*.

Tomorrow (Sunday) evening the Lansing theatre will be open for the initial sacred concert of the Nebraska State band. A magnificent program has been arranged and Director Irvine's men, after two week's rehearsals, will render some of the finest comical numbers ever heard in that popular playhouse. Some of the finest of oratorio work will be

heard, together with popular selections from the great masters. Two of Chicago's most prominent vocalists have been secured. For tomorrow evening, Miss Eily Coghlin, sister to the distinguished stars, Rose and Charles Coghlin, a very talented and brilliant contralto will sing. Miss Coghlin has just completed an engagement at the world's fair festival, and comes to Lincoln fresh from a triumphant success of several weeks. She is a graduate of the Academy of Music of London.

Another rare treat in store will be the work of Chicago's new baritone, Mr. William Richard. This young vocalist, only twenty-three years old, has met with wonderful success. He has a sweet, clear, fresh voice, well modulated and full of rich pathos, and sings easily with charming effect. Mr. Richards sings at the First Congregational church of Chicago. His recent hits at Central Music Hall, at the press club benefit and other notable music events have won for him a reputation worthy of our greatest artists. Mr. Richards and Miss Coghlin will each be heard in two or more numbers.

These features added to the superb merit of the Nebraska State band cannot but prove full of interest to the general public. The sale of seats is now open at the Lansing box office. The best seats have been placed at 50 cents, and a good reserved seat may be had for 25 cents, prices ranging from 15 cents up. The box office will be open tomorrow as usual.

A man has been holding forth at the Funke opera house for the past week, who, 200 years ago would have been burned as a witch. Minds submitted to his power are swayed as reeds by the wind. Individuality succumbs, is transformed as accented. Volunteers by the score respond to his call, and the great majority are so handled as to create food for laughter and reflection. The subject of hypnotism today has the greatest interest for the student, and from Flint only can one obtain a true conception of the marvels of the science. These exhibitions will continue all next week, closing Saturday, November 11.

Monday night is to be made a second opening, ladies being free under the usual conditions.

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FELIX MORRIS, In "The Old Musician" and "The Major."

Mars" at Niblo's theatre; "The Country Circus" at the Grand opera house; Sol Smith Russell in "Peaceful Valley" at Daly's; "The Woolen Stocking" at Harrigan's; and opera and vaudeville at Keith's Union Square.

CHICAGO, Nov. 2.—[Special COURIER Correspondence.]—Mr. Irving and Miss Terry will continue their engagement at the Columbia theatre next week. M. Coquelin and Mme. Hading concluded their Chicago season last Saturday night. They were succeeded by A. M. Palmer's home company in "Mercedes." "Sinbad" is renewing its former success at the Chicago opera house.

promise of witnessing probably the most important engagement of the season's announcements in Felix Morris' coming. Mr. Morris is unconditionally classed among the greatest artists of the past half century. His remarkable versatility, his magnetism, with his delicate touches of nature as pictured in his work, have won for him scores of admirers everywhere. His *Monsieur Jacques* in "The Old Musician," introduces him in a pathetic, touching role of a poor old musician starving for food and in abject poverty. And in the character of *Major De Boots* in "The Major," both of which plays will be given here, he is soon as a