

THE THEATRES.

Mr. W. T. Carleton sends me the following story of a well known public character who prides himself on his precision.

Colonel Henry Watterson, the well known orator and editor of the *Louisville Courier-Journal* is a member of the Lotos Club, New York, and generally manages to enjoy himself in the refined "bohemia" of that well known club. On the 31st of March of this year, he was a visitor at the Lotos, and mentioned to several of the members that he would have to go to his hotel early as he had an engagement to deliver a lecture at the Y. M. C. A. of Bridgeport the following day, which was the first of April. He accordingly put a curb on his geniality and left the club for the Waldorf Hotel in good season. The next day he took the train for Bridgeport, and having installed himself in comfort at the leading hotel of that city, sent his card to the secretary of the association announcing his arrival, whereupon that official made post haste for the hotel and expressed his pleasure that the colonel had thought Bridgeport sufficiently attractive to come a day in advance of his engagement. Colonel Watterson looked surprised and said, "Oh, dear no! I lecture tonight, the 1st of April." "Pardon me," replied the secretary. "Your engagement is tomorrow, the 2nd." "Well," responded the colonel, "I am an April fool, and I missed all the fun at the Lotos!"

One of the recent bookings at the Funke is Walker Whiteside. Mr. Whiteside, who will be remembered in Lincoln for his impersonation of *Richieu* is soon to have a metropolitan hearing: Commenting upon his forthcoming appearance, the *New York World* says: "There is soon to appear before a New York audience a young actor in whose future there is probably merged the future of Shakespearian acting in America. He comes from the west, a grievous fault in the eyes of many who will be called upon to sit in judgment and either praise or condemn. It is difficult to convince Gothamites that without metropolitan influences genius can be shaped or talents developed. The young actor in question is one Walker Whiteside. Two years and a half ago he came to New York with all the eagerness of youth, its enthusiasm and its optimism. He appeared at the Union Square Theatre in a round of his favorite characters—the men of Shakespeare—for it is to the illustration of the bard's works that he has devoted his life. A few critics did him the justice to attend. Their verdict was unanimous. They discerned in the adolescent, for he was but little more, a being in whom the sacred fire was burning, a being with the instincts of his art, individual, original and endowed with the advantages of temperamental force. He was crude—a rough diamond, in a way—and yet in spite of the lack of polish his talents were bright and shining, and there lurked in him the parts of a great artist. By the great majority of the journals, though, he was ignored; a few even sought to exercise their wit

and to be amusing where they ought to have been critical. The experience was a bitter one. Walker Whiteside left and returned to those who recognized his worth. Strengthened by the experience of the part three seasons, he will make in a few weeks the second assault upon the citadel of metropolitan approval. Remember the name: Walker Whiteside!"

I have been reading, says a correspondent of the *Mirror*, Bulwer Lytton's *Last of the Barons*, and as a result of this reading I would like to know how much, if at all, Bronson Howard is indebted to Bulwer for that scene in *Aristocracy* where Diana Stockton relates a dream she has had about a snake. Snake stories have always possessed a peculiar charm for me, and I confess I read the following in Chapter III., Book VIII., of the *Last of the Barons* with much interest: "While Anne is sleeping, the king, who has become enamored of her charms, enters her chamber stealthily, only to find her locked in the embrace of Sibyl, her friend and companion, and he retires without accomplishing the purpose for which he came. Upon awakening the following morning Sibyl relates to Anne a dream which had disturbed her slumbers during the previous night, as follows: 'Methought you were asleep and in this chamber; and I not by your side, but watching you at a little distance; and, lo! a horrible serpent glided from your recess, and, crawling to your pillow I heard its hiss, and strove to come to your aid, but in vain; a spell seemed to chain my limbs. At last I found voice—I cried aloud—I woke; and mock me not, but I surely heard a parting footstep and the low grating of some sliding door.'

Who of those, who some eight or ten years ago admired the gay and festive Fay Templeton for her daintiness, can now imagine her as wiring to her manager, E. E. Rice, "When am I expected to weigh in?" and all because she is now in training to get down to an 150 weight. The one-time irresistible Fay has grown noticeably stout in recent years.

The *Dramatic News* and the Chicago papers are authority for the statement that Wilton Lackaye will never play Svengali again after the close of the Chicago engagement. Just why he deserts the bridge that carried him into such favorable notice is not explained, only that he wishes to star the coming season. It is probable that Lackaye has played other characters far more difficult than Svengali, for DuMaurier's "black beast" is said not to be a difficult one to portray only in the makeup. But Lackaye has never achieved so much of a popular hit in any other character or play, and by the same token, has never earned so large a salary. But he of Svengali fame, like many another good man, spoiled in his ambition to become a star, is suffering with the idea that he must become a star, and that he has already reached something of a stellar attitude. And when a clever comedian or soubrette gets the star

bee buzzing in his or her head, they forget that that the wise person says, "This is a good thing and I will stand by it," or the favorite expression in the "Passing Show," "It's a good thing, push it along."

George R. Sims, who dramatized *The City of Pleasure* and who wrote the poem "Ostler Joe," has written for Charles Frohman the following poem for his play "The City of Pleasure."

Laughter and love and the sound of song,
And the dancing feet of the thoughtless throng
That trip to a wild, mad measure;
Siren, stretching your arms of white,
City of all the world's delight,
Paris! The City of Pleasure!

Passion and Pride and the blinding tears,
The grief that gnaws and th' shame that sears
And, sweetest of all earth's treasure,
The love that lives, and the faith that brings
The balm of peace on its angel wings
To the City of Pain and Pleasure!

Mr. John Hare, whose first American tour is among the announcements for the coming season, is an actor whose work should be of interest to all lovers of the legitimate drama. At the age of 22 he made his first decided hit as Lord Parnham in *Society*, at the old Prince of Wales Theatre, and during the ten years that he remained under the management he became identified with similar roles. In 1875 he undertook the management of the old Court Theatre, London. In 1879 he assumed, with Mr. and Mrs. Kendal, the management of the St. James Theater. The co-partnership lasted until 1889, when Mr. W. S. Gilbert built for him the present Garrick Theater. Mr. Hare will bring with him to America his Garrick Theatre company and will visit the principal cities.

"A Bowery Girl," from the pen of Ada Lee Bascom, will be the attraction at the Lansing theatre August 21. The play is one which caters to the public taste, and deals with the life and episodes of that vast portion of New York city designated as the East Side. The scenes are realistic and even startling. One of the most extraordinary effects ever enacted in a modern melodrama is perhaps that which describes the blowing up of the historic palisades which line the shores of the Hudson river on the New Jersey side. The company is a large one and the roster contains the names of a number of actors and actresses, who are familiar to the patrons of the Lansing. Miss Clara Thropp, who plays *Nora*, the Bowery girl, is a soubrette of well known ability, and will introduce several of the latest and most popular songs during the action of the play. Andy Aman, George W. Thompson, Harry A. Burkhardt, Mart W. Cody, Ed Clifford, Mannie Ryan, Josie le Coi and little Mabel, a clever child actress, are some of the other members of the company.

Excursion to Hot Springs, S. D.

On July 3d and 19th, August 2nd and 23d the Great Burlington Route will sell round trip tickets to Hot Springs at one fare for the round trip good 30 days. For full information apply at B. & M. depot or city ticket office corner 10th and O.

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