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Sarah Bernhardt says that Rejane was not a success in this country and that the reason for it is that Rejane is a comedienne and that comedy can not be conveyed by hands, feet, eyes, mouth as tragedy can. Sarah then tells the tiresome tale she tells every time an American reporter interviews her about how the first time she played in New York at the end of every five minutes she heard a hissing sound and was unable to account for it until its continued repetition showed her sharpened intellect that her audience was turning in concert the leaves of librettos to find out what she was saying. Of course, as an artist she was shocked to discover that her poses, gestures, expressions needed any other interpreter. She naively adds that now she is in such perfect rapport with her American audiences there is no sale for librettos. Americans allow great people to impose upon them. In a way they have to, because there are so few great ones and so many Americans. (not that the two are never coincident.) It is impossible for the auditor, who has only a literary acquaintance with French, to understand what sun-locks Sarah says. College graduates and people with a turn for French novels frequently say that the succession of French grunts and trills that reached their ears was perfectly intelligible. Other people who have not had the advantage of their training in small deceptions say that her nose and ears and hair are so wonderfully trained to the expression of all the emotions that they understood her at once. There is no way of countounding such by proving them pretentious unless you chance to sit beside such a cultured intelligence when their divinity is speaking. Then ask it: "What did she say then?" "What did she say then," till it goes mad. Duse's performance contains frequent encyclopediac silences, where-in the humble mind may gather information of what has been and what will be.

Undoubtedly Sarah is a Royal Bengal Tiger. But she has been in the show business for so long that her interviews with reporters are as interesting as the tricks of a subdued and exotic beast and no more. A Chicago reporter interviewed her in St. Louis and she exhibited to him her touching fondness for children. She had with her the small daughter of a friend and she gushed and fluttered about her in a very readable way and the child was too small to exhibit surprise. She is the property that Sarah brought with her from New York in order to make it easier for her to show the reporter how womanly she is.

Georgia Cayvan means to star next season in a play written for her by Sarah Bernhardt called "Lillette and Jean;" it tells the story of two sisters—

one married, the other jealous of her sister's happiness, endeavoring to steal her husband's love. Perhaps the greatest success Miss Cayvan achieved was in the melodrama of "Squire Kate," where she enacted one of two sisters in love with the same man. Her assumption of jealous hatred was praised as a notably strong and effective piece of act. "Lillette and Jean" will give her the opportunity to paint her favorite picture.

Nat Roth who has managed Della Fox since she became a star, gives up directing her decidedly earthly course for the sake of managing her leading man—Jefferson de Angelis—next season. Lincoln people will remember Jefferson de Angelis who played the funny, afraid general in Della Fox's troupe. Without him the audience would have been a solemn one. Della Fox's name brought the people, but they stayed to laugh with de Angelis. The young woman is very much over-estimated. She has caught a few of De Wolf Hopper's tricks, such as the break in his voice and his nonchalance. But where she used to be graceful, pretty and naive, she is heavy, puffy and coarse. It is unjust to judge of an actress by one night's performance. She may have had a cold the night she was here, or the neuralgia, or rheumatism, or nostalgia, or she may have been embarrassed by so large a house. At any rate I will not accuse her of doing her best. Still it will be surprising if she fills the house twice in the same place without Jefferson de Angelis.

De Wolf Hopper has a hit in "El Capitan" He wears a helmet with three tall plumes on it and his shoes have high heels. Altogether his six feet look like seven. His wife does not, apparently reach above his knees. But they satisfy the instinct audiences and matchmakers have for seeing the unlike and incompatible together and their appearance is always enthusiastically applauded. The critics say that De Wolf has filed off his mannerisms and omitted acrobatic feats from "El Capitan" until the part, as he plays it, is pure comedy. The topical trio, entitled "The typical tune of Zanzibar" was written by John Philip Sousa as an afterthought. The song has made a great hit, encore verses ad libitum having been added to meet the demands of the audience. Messrs. Klein and Sousa are the composers of libretto and score. The papers say that "Mr. Klein's libretto is clean, clever and infinitely superior in ingenuity to the majority of comic opera books, while Mr. Sousa's score is full of swing and dash."

The younger Salvini is playing Hamlet and Othello with more of praise and less of adverse criticism than he expected. Of his Othello the Tribune has the following:

His Hamlet of a week ago has many

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