

Funke Opera House

FRANK C. ZEHRUNG, Manager.

YOU MUST SEE IT

MARCH 12 AND 13

FRIDAY AND SATURDAY

AND SATURDAY MATINEE

There is no question about it
The Greatest Play Ever Written

James A. Herne's Beautiful Play

SHORE ACRES

Under direction Henry C. Miner

Great Cast
Special Scenery
Complete Production

YOU MUST SEE IT

EVENING PRICES--\$1.00, 75, 50 AND 25 CENTS

MATINEE--75, 50 and 25 cents

Seats on sale Wednesday at 10 a. m. Children under 6 years of age cannot be admitted

THE LANSING THEATRE

JOHN DOWDEN, Jr., Manager.

One Night Only.

WEDNESDAY, MARCH 10

NEW YORK'S GREATEST LAUGHING SUCCESS

Management Charles Frohman

THE FOUNDLING

By Wm. Lestocq (author of "Jane") and E. M. Robson



Presented here the same as seen

FOR 200 NIGHTS

At Hoyt's Theatre, New York

with the famous English

Beauty

THE GREAT AND ONLY

CISSY FITZGERALD

SEE CISSY WINK!

In her Famous and Inimitable Dances
A Genuine Furore Everywhere!

Prices--\$1.00, 75c, 50c and 25c.

SEATS ON SALE MONDAY MORNING

THEATRICAL NOTES

Whenever a fad comes to town it seems to be the province of the newspapers to place it before the public in its clearest and most comprehensive light. Next Wednesday Cissy Fitzgerald will burst with all her fascination on Lincoln amusement seekers in "The Foundling." Ask one of Cissy's host of admirers wherein lies her great charm and he will tell you that it is in her captivating wink. Her wink has been interviewed by The Courier and its history is something like the following:

"I was born not many years ago in a London music hall in the city of London. During a bad case of stage fright on the first appearance of my mistress.



CISSY FITZGERALD.

A beardless youth roared at the wink, and when my owner came into the wings the manager forgot to find fault. As nothing but my presence could have occasioned laughter, the experiment was repeated with even more satisfactory results. One night a handsomely dressed gentleman, with a heavy black mustache, sat in front, and as I was launched by my mistress, I hit the aforesaid gentleman in the head, directly over the spot where he did his thinking. The effect was as though he had received a shock of electricity. He conversed excitedly with his companion and then left the house. Soon after my mistress received a letter from the gentleman requesting an interview. I went with her, of course, and was present at the meeting, which included a large gentleman with sandy hair and a quick, restless eye, whom they addressed as George Edwards. The result was that my mistress was requested to bring me to the Gaiety theatre, London, and there my triumphs began in earnest. I soon came to be recognized by the most cerulean blood in the United Kingdom and I brought to my mistress the large sum of 'ten pun' weekly.

"Soon she went to America. The progressive youth of this country appreciate winks and I seem to be regarded as a new variety. I was the talk of Broadway and the clubs and brought my mistress much fame. Once, in New York, I happened to hit a small smooth faced gentleman, with a pleasant countenance and a business-like expression. I saw that I had made an impression, but on asking my mistress who he was learned that he was Charles Frohman.

"Mr. Frohman sent for my mistress and offered her 'one hundred pun' per week instead of ten. You know the rest. She is in 'The Foundling' and, as you see, I am still with her."

Prices \$1, 75c, 50c and 25c. Seats on sale Monday, 10 a. m. sharp. Secure your seats early.

One cannot imagine a more effective method of stirring deep emotions in the heart than that employed in the naive symbolism in "Shore Acres," James A. Herne's wonderfully complete, yet unpretentious play. It contains much of the grandeur of "The Natopsia," but more of the unaffected idyllicism and realism of Whitcomb Riley's poems. That man who could go out of the theatre after witnessing "Shore Acres" and deny having been moved might as well be given up by all the doctors of divinity. The crust on his recreant soul is too hard to be penetrated by all your preaching and philosophy. Hard-hearted Martin Berry in "Shore Acres" is won over by a little baby. A self-denying brother, from whom he had been estranged, and a daughter driven from home in a moment of ungovernable rage, are welcomed back with tears and melting forgiveness. The rude simplicity, the open-hearted homelife, the never-to-be-realized dreams and the final resignation and contentment in the lot of the sterling American farmer-folk form the subject of Mr. Herne's play. He has avoided all melo-dramatic subterfuge, and by the simplest and most natural conduct has attained a sublimity of play-acting hardly to be found in any other production now before the public.

In "Shore Acres" there is a lesson, but no moral. The lesson is for the numerous profession of players. He has gone further than Denman Thompson in "The Old Homestead" and has a work that can do more for the uplifting of the stage than all the magazine articles written in a lifetime. No laws of human life have been violated in the vivid construction of his plot and nothing save the most ordinary acts of human beings is utilized in its presentations, yet the play is one of unmeasured fascination for the beholder. Nothing can now be recalled in a decade that approaches "Shore Acres" and it is almost safe to say years will pass before anything to equal it will appear.—Indianapolis Journal.

At the Funke Friday and Saturday nights and Saturday matinee, March 12 and 13. Evening prices, \$1, 75, 50 and 25 cents; matinee, 75, 50 and 25 cents. Seats on sale Wednesday at 10 a. m.

Perfection Cooking Mixture \$4.70 per ton, sold exclusively by Gregory, 11th and O.

Jim—Yes, the bicycle has superceded the horse.

Tim—Well, I wish it could supercede some of these dogs.

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