

## THE THEATRE,

De Wolf Hopper and his large company played to a splendid house at the Funke on Wednesday night. Parquet, boxes, dress circle, balcony and gallery were filled by a well dressed, responsive, easily tickled audience. Mr. Hopper and his company were repeatedly called before the curtain. In response to repeated demands for "Casey." Mr. Hopper said he had given Casey for the last time. It was a great disappointment to many who had never seen Casey and never will unless Mr. Hopper consents to be his medium.

El Capitan has set the street boys and the university students singing and whistling, the "Typical Tune of Zanzibar," and parts of the love song and the easiest parts of the chorus. El Capitan has more of a plot than is usually bestowed upon light opera. The composer of the score divides a very flattering recognition with the play wright. Of course De Wolf Hopper plays a coward's part. Nothing else has been written for him since the possibilities of his voice were fully recognized. It would nevertheless be pleasant to see him play a man's part since he has more than the average of his proportions. The scenes were admirably set. The scenery of act II was particularly interesting and foreign. In the background mountains towering mountains, shut in a valley with a stream tumbling down the centre, in the middle foreground terraced temples of the peculiar Peruvian aspect, suggesting all kinds of cruel sacrifices. In the scene where El Capitan is being crowned by his future bride whom he has not courted and does not want, the unwilling bigamist is wreathed with buds and the bridesmaids are using their privilege to kiss the bridegroom, the princess Marghanza, his wife, and Isabel, the granddaughter of the king, enter with their maids, all of them clothed in black. They surround the prison in which they suppose the viceroy is confined, they moan and pray and groan with supplicating arms upraised. The contrast between this scene to the left of the stage and the May pole scene, with the husband and father as the pole which the right side is mourning is the essence of true comedy. The large company is made up of handsome men and women, fetching and appropriately costumed. The chorus was especially effective, well trained and tuned. Edna Wallace Hopper is cute and vivacious. Her stock in trade consists of the six and a half feet of comedian that she possesses and some very pretty dresses. Miss Nella Bergen, who played Isabel, Medigua's daughter, is a strikingly beautiful woman with a flexible and sweet soprano voice, with no apparent turn for acting, but her looks and voice are enough for one person. Every time the company was all on the stage the effect was charming because of the discrimination shown in the color of the costumes.

I should have supposed that so practiced an actor as Mr. Hopper is, would not introduce an imitation drunk scene but he did. That resource of continuous performance actors since a stage was first set up bore the most ingenuous audience. All conventional phases of the drunk act have been acted to shreds and Mr. Hopper did not depart from the conventional. Any chance out of the streets can do better. At the best is the act loathsome and should not be in the repertory of any first class actor.

Adgie, the young Mexican woman who has been at the Funke for two weeks with her three lions is an interesting type. With her black eyes and the straight black hair of a Mexican she speaks English with only a slight accent which is noticeable when she orders Prince the

big lion to "jump, jump, queek." A bluish scar from the inside corner of her right eye to the tip of her nose, shows where, two months ago in St. Louis, the lioness Victoria clawed open the skin of her face. It was during the Cachuca which every evening she dances towards the end of her turn with the lions. In this Spanish dance she bends backward with her head inclined to first one side then another. It is noticeable that the lions, having been driven to crouch in the corners of the cage, fix their flaming eyes upon her and at every wave of the gauzy dress, make perilous passes at her with their paws. That night in St. Louis she came two inches too near and she felt the ripping stab of Victoria's paws and the blood blinded her. The people were alarmed but she kept on with the dance. When she went to her state room a physician in the audience was asked for and one connected with the hospital responded. He sewed up the bone deep cut, so that now only the narrow bluish scar is to be seen. Adgie says that the lions are controlled by fear alone. That they do not eat human beings and would not molest one unless starving or first attacked by a man. They are dazzled by light and uncontrollable in the dark. This is why for her act there are always extra lights. In San Francisco a year ago a man named Boone who had trained his lions from Cuba, for seventeen years was sweeping out the cage. The lights went out and the lions sprang upon his neck, they always spring for the neck, got the head from the shoulders and were tearing his body to pieces when an old man, who had been crippled by training lions himself lighted a lamp, sprang into the cage and with an iron bar clubbed the lions into releasing the body and head which he dragged from the cage. Adgie pounds her lions with the leaded end of a whip when they snap at her. It is absurd to see so small a body beat and bully three healthy lions into obedience but Adgie does it with the splendid audacity of an admiral walking the quarter-deck amongst bursting shells. The Woodward company plays to good houses. Among them are good actors. Their selection of plays is almost entirely from an English source. Three act comedies—if you wish to be polite—made up of dialogue which in crossing the ocean has lost the point of its jokes the plot of its plot. In reality they are school dialogues sold by the half dozen for ten cents. The country from which these plays are taken should pay the exporters a bounty for ridgance of so much unmerciful dulness. It speaks well for the company that they were able to introduce a little funny business into these dreary plays.

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## THE UNIVERSITY.

A large number of the students at the university were much excited on Thursday morning to learn that Prof. H. K. Wolfe had been notified that the best interests of the university required that his connection with the university should cease at the expiration of four months from the time of notice. When Professor Wolfe informed some of the students of his dismissal they communicated the news to others and it was only a short time when all the students in the university knew that the chair of philosophy would for only a short time be filled by the present incumbent. Although the regents have contemplated asking Prof. Wolfe for his resignation for several years, of course the students knew nothing of such plans. Consequently they thought the action of the

regents hasty and much indignation was expressed. Prof. Wolfe's classes are among the largest in the university, and those who have attended his lectures for any length of time are strongly attached to him. The real reasons which make it best for the university that Prof. Wolfe should not longer be connected with it are of no greater force now than they were several years ago. These reasons are entirely unconnected with his religious belief, politics, his knowledge of philosophy or his ability to teach it. The testimony of students professors and men in his own department express perfect confidence in his scholarship. It is a matter of record that Prof. Wolfe has been unofficially instructed by the board of regents more than once to confine his competent attention to his own department. Failing to see the inevitable result of not complying with such instructions the university faculty will lose an accomplished member. Members of the alumnae, who reside in Lincoln have frequently heard severe criticisms of various members of the university faculty. The source of these aspersions has been invariably identical. Such a spirit in so large and diverse a body is incompatible with the peaceful pursuit and communication of knowledge, scientific or literary. The board of regents of the university is composed of men of wide experience of affairs. Their loyalty and devotion to the university is unquestioned. They have considered the action they took Wednesday morning for several years. It antedated at least by one year the present chancellor's arrival.

In the early days of the university the relationship between students and the individual professors was much more confidential than it can be at present, when many of the classes are so large that they must be divided into two divisions. It is difficult for the alumnae professors who are remnants of that time to realize that the cabals of and confidential relations between students and professors are no longer possible—they were never dignified. The student's resentment of Prof. Wolfe's dismissal was much lessened when they learned the reasons for it. Previous to the devotional chapel exer-

cises of the morning a reference to the action of the board of regents was hindered by some of the students who afterwards in mass meeting assembled passed a resolution of apology to the chancellor. The majority of the students in the university are men of breeding, incapable of such coarseness. But a few excited men who happen to be students unsobered by the struggle of life, can make noise enough to obscure hundreds of gentlemen. This was the case on Thursday morning. About twenty of the resident alumnae met on Thursday morning to consider the case of Professor Wolfe and the regents. After much discussion and many objections from this section of the alumnae it was decided to send a committee to ask the regents to defer conclusive action until Professor Wolfe's friends might have an opportunity to look into the reasons for his dismissal. The regents received the request of the committee with courtesy but, considering the very long time the matter has been under discussion they replied that their action was final and adjourned without date.

Professor Adams, who has been connected with the department of literature was asked to resign because his department and Prof. Sherman's overlapped and the necessity for economy makes such a condition unwise.

Dr. Clark's resignation was accepted last December.

Miss Parker, who has been the talented and efficient head of the art department tendered her resignation because the dropping of the preparatory department and the establishment of classes in mechanical drawing withdrew a large number of the students whom she taught. The art department has been made an adjunct of the school of music, which is most unfortunate for the art school.

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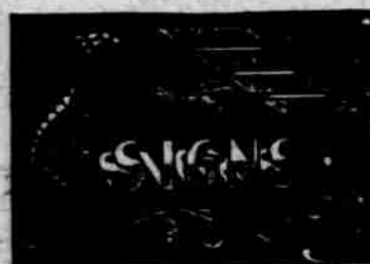
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