LOTTIE WILLIAMS
A charming soubrette and a prime favorite in Lincoln.

[Special Courier Correspondence.]

NEW YORK, Apr. 22, 1893.—The only newness of the week is "Giles Corey, Yeoman," presented by the company of the Theatre of Arts and Letters at Palmer's theatre. It is an adaptation made by G. W. Presbery of a published play by Mary E. Wilkins, the action taking place during the days of witchcraft in Salem. The plot concerns the family of Giles Corey. His family and daughter are accused of connivance with the devil. Absurd evidence is brought up by the people of Salem. The daughter is pardoned; the mother is hung; the father is crushed to death between stones and behind the scenes. With such material it may be imagined the play was exceedingly gloomy, but it was well acted by Miss Agnes Booth, Eben Pipington and a capable cast, and as nothing more will ever be heard of Giles and his cruel fate, the least said the better.

Young Salvini was unable to appear at the Manhattan opera house on Monday and Tuesday in his revival of "The Three Guardsmen," but on Wednesday it was thought that he was sufficiently recovered from his throat troubles. Fifteen hundred people were turned away on Monday night and all but fifteen exchanged their tickets, instead of asking for their money. This is a pretty good evidence of the young actor's popularity and he is sure of the warmest kind of a welcome. His New York engagement has so far been very profitable and he stands today, probably the best romantic actor on the stage.

At the Fifth Ave. the Rose Coghlan renewed her old triumph as Peg Woffington in Charles Read's comedy. Her abundance of animal spirits combines well with her finished art in the portrayal of the good-humored Peg, and every phase of the characterization is expressed fully and entertainingly. The old musician and author, Triplet, can never be quite saved from tediousness with an American audience, and his abject humility is hopelessly out of our sympathy, but Frederic Robinson plays him correctly, carefully and with all the possible pathos. Marie Burgess, an actress new to our stage, is a sweet and gentle Mabel, John T. Sullivan a satisfactory Ernest and Courtney Thorpe an artificial but correct POmander.

DUNLOP.

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Hallen & Hart made their first joint appearance before a Lincoln audience Tuesday evening and that fact was probably the reason for so small an audience. This was also to be regretted, as the play and players furnished one of the most enjoyable evenings that Mr. Church has presented this season. It, however, proved to be an interesting introduction and has paved the way for future visits of these jolly, well known comedians. Hallen & Hart are a great team and rest in the same class with Donnelly & Girard, Evans & Hoey and others of equal prominence and ability. Their programs are of the same order and contain just the class of entertainment that catches the popular taste of amusement seekers. Lots of song, plenty of fun and a liberal variety of specialty work, almost regardless of a plot, the evening passes on rapidly with the work of a cast in which each one's ability must come in for a certain share of credit. "The Idea" went with a snap and go from the start and there was scarcely a dull moment from its inception to the end. Many real new clever jokes were sprung, there was some very graceful dancing and the vocal selections were all of a new and catchy order. It was an entertainment that deserved better recognition and now that Hallen & Hart's "Idea" has been introduced here, liberally applauded and favorably commented upon throughout the city all future visits will be welcomed by large and appreciative audiences. The company left Thursday morning for San Francisco and Manager Church made them an offer to stop over on their return east next month, which, if they can arrange dates, they will accept. It is to be hoped they will be able to do so, for now many that did not attend are anxious to see "The Idea."

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There could be no better sermon preached to an audience than the one listened to by the full house Wednesday evening at the new Lansing. The sermon was "Faust" and from its lines a living moral can be extracted that, were people to accept of it as a lesson, would do as much good for humanity as any sermon delivered from the pulpit. The character of Mephistopheles played by Lewis Morrison is one that belongs out as strong reality. If the evil spirits and his work around the susceptible is remarkably lifelike, cunning and realistic judging from what we are given to know of him. The story of Goethe is a most beautiful one, dealing as it does with traces of humanity's most mundane conditions in life, showing the pure and beautiful Marguerite, her direct opposite, Mademoiselle Jewel, Mephisto and Faust, the susceptible. The three form a most vivid picture of the work of the evil doer. The scenic effects were massive and elegant, among them being several allegorical pieces that for elaborateness and beauty have never been surpassed on the local stage, the Broken scene in particular being magnificent. The cast, too, comprised of the most clever lot of people and it would be difficult to imagine a more complete or artistic production. Miss Florence Roberts as Marguerite brought to the part all that sweet simplicity of the ideal character and her work was truly delineated in a fascinating manner. Mr. W. A. Owens' Faust was well brought out but at times he might have shown more spirit as the taunted lover. But he was very good and presented the title role to the general satisfaction of all present. Encores were frequent, curtain calls and after nearly every act the leading players acknowledged the compliment paid to them by an appreciative audience.

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Manager Ed Church after a serious illness of three weeks was able to be about at brief periods this week. Mr. Church has had a siege of it and is not yet sufficiently recovered to be able to permanently attend to business, but his friends and co-workers hope to greet him daily after this week as before his confinement.

* * *

One of the features of the "Crust of Society", to be produced at the Lansing Tuesday evening are the gowns worn by the exponents of this most interesting play. It is a society play and quite naturally the toilettes worn by the ladies in the cast are stylish, and costly, too, no doubt. It will perhaps be well to give a short description for the benefit of our fair readers. They are the occasion of many Ohs and Ahs of admiration from the feminine portion of the audience. Mrs. Stetson as Mrs. Eastlake Chapel, wears an effective gown in the second act. It is made with the latest cut flaring skirt of light blue silk bengaline, trimmed around the bottom with two ruffles of the same material with heading lined with corn colored velvet and caught over here and there with velvet rosettes. The waist is of blue bengaline with very large short sleeves of corn colored velvet. It is cut very low leaving exposed the full bare neck and shoulders and trimmed with row after row of gold spangled narrow bead, starting from the waist line in front and up to under the arm pit, then down to waist line in back, filling in the whole lower part of the bodice and leaving plain at the top, back and front, A V shape which is filled in with muslin de soie forming a sky-like back ground for the stars of brilliant diamonds studded all over the front.

In the fourth act her dress is a creation of Worth's who is noted for the peculiar striking style of his combinations. A perfectly plain black satin skirt over which is worn a creamy white satin waist, cut low back and front, with large puff sleeves of white muslin de soie and lace. Around the neck a black lace jetted bertha, square across back and narrowed down to the waiste in front, giving it the effect of butterfly's wings. The bottom of the bodice is finished off with a two-inch fold of orange colored velvet, ending in a standing up bow at the back. You should see Isabelle Evesson in the second act if you want to behold a costume magnificent and unique. The foundation of the gown is heavy white brocaded satin, made with a long court train. Around the bottom of the skirt is a deep flounce of white Mechlin lace, and at the sides and towards the edge of the train are two long, odd-shaped bows of mauve velvet, while caught in among the loops of the velvet is a make-believe mink with its head half framed in velvet and its tail twisted around a long loop of ribbon. The bodice of this gown is so short that it hardly deserves the distinction of a mention. It is fashioned of mauve velvet cut very low. Over this body falls a deep bertha of Mechlin lace and this is also decorated by one of the new bows designated "donkey's ears" and made of flaming scarlet velvet. The entire skirt of the gown is also edged with just an indication of the scarlet velvet. Another mink appears to be twisted up in a unique way among the donkey's ears of velvet.

In this same act Belle Stokes as Violet Esmond wears an exquisitely dainty costume of pink and gold. It is an Empire dress, the foundation of which is pink scintilmontte, that shimmering silk which reflects the moon light in its wave. This part of the costume clings tightly to the figure and over it is a flowing drapery of pink chiffon. The under skirt is finished with a deep silk ruching, while the overdrapery is spangled with gold and edged with an effective gold fringe. The short waisted effect is obtained by an arrangement of gold lace. The sleeve reaches hardly to the elbow and is formed of a simple drapery of pink chiffon with the gold spangles. With this costume is worn a gauzy white felt hat laden with white feathers, among which is one pink rose. Now the proper thing for our lady readers to do will be to cut this paragraph out and take it with them to the play Tuesday evening to use as a sort of side program for fashion.

The Home Operatic Production.

What promises to be a brilliant social and artistic affair for next week will be seen at the Lansing for two nights, Wednesday and Thursday, when the beautiful opera Nita will be presented by one of the strongest home talent companies ever presented to a Lincoln audience. Over a hundred local people will be in the cast and their frequent rehearsals during the past two weeks gives assurance that the production will be both simply staged and most cleverly enacted. Following is an extract from the program, besides which there are dozens of other ladies and gentlemen of equal prominence:

Nita ..... Mrs. W. R. Brandis
Titania ..... Mrs. C. L. Lippincott
Eudora ..... Miss Dora Louise
Lola ..... Miss Carrie Louise Smith
Prince of the Realm ..... Frank Burr
Princess of the Realm .....
..... Mrs. Rudolph Belleveder
Capt. of Guards..... Miss Josephine Lotteridge
Turnkey ..... Miss Maud Burr
Maids of Honor..... Misses Bertie Burr, Martha Funkey, Kittie Crawford, Lulie Hoover, Sara Schwab, Alice Cowdery, Maggie English, Cora Calhoun and Naomi Weaver

There will also be eight maids of song and a grand chorus of 150 voices. Every preparation for a grand feast of mirth, music, merriment and superb scenic effect has been brought out and now the next production will be for the plaudits of two large audiences that will fill the Lansing both nights. Reserved seats will be on sale Monday at the theatre box office.

Pretty Petite Ellie Elisler.

Few American theatre goers have not seen Ellie Elisler, laughed with her in merriment and sympathized with her weeping in her pathetic scenes on the stage. Her name and that of Hazel Kirke are almost synonomous, for as all regular theatre goers know, that it was her that made the play a success and like Uncle Tom's Cabin, has been versioned, dated and stolen by hundreds of companies since she appeared as Hazel. Next week this favorite actress will be seen at Funke's opera house at the Lansing, commencing Sunday evening when her new play "Dorothy" will be given its first production in Lincoln. Like all of Miss Elisler's productions, it is sure to prove food for thought and a delight while the cast comprises some of America's best and most popular talent, including Frank Weston, C. W. Coulock and others. There will be a matinee Saturday afternoon which, as usual, will undoubtedly be largely attended, as Miss Elisler always has taken well with the fair sex of Lincoln. The sale of seats opens Wednesday morning at regular prices.

"The Crust of Society's" Return.

The translation of French plays is seldom done well. It is never done without losing some characteristic flavor of the original. It is equivalent to eliminating the sting of a wasp. This is a feat of ingenuity which does not diminish the fine color and shape of the insect. An artistic conservatism is shown in transferring "La Demi Monde" into the "Crust of Society," which will play a return engagement at the Lansing theatre Tuesday evening. "Crust of Society" is the direct statement of M. Dumas. The Frenchman has had something to say and has said it without fear of contradiction. Thus logically intrenched, Dumas supplies in interest what he lacks in morality. The "Crust of Society" is convincing. Condemned by those who believe that the theater has a healthful purpose, it will be approved by those who insist that the object of the stage is to hold a mirror up to nature. There is no sentiment in the "Crust of Society" as there was in "Camille." It is a bold narrative, plainly told without hesitation, without circumlocution, without preface and without the decorum that governs conventional society. The play is acted with remarkable ability, the cast being the same which was so well received here a short time ago, and includes Mrs. Stetson, A. S. Lipman, Belle Stokes, Mark Lynch, Isabelle Evesson, Frank Sherry, Olive Oliver, Cuyler Hastings and others. The company has just returned from a most successful two months' tour of the Pacific coast and it was owing to extraordinary inducements offered by Manager Church that the company was induced to stop over one night here enroute to the home theatre at Boston. The sale of seats opens today and a large house will doubtless witness this, the last production here this season.

The Five Ringling Brothers Whose Big Shows Exhibits Here May 9

The Ringling Brothers, whose big circus, menagerie and hippodrome will exhibit in Lincoln Tuesday, May 9, owe a great deal of their remarkable success to their personal characteristics. There are five brothers, and nature seems to have especially gifted each one for the position in the management which he occupies. The eldest brother, Al Ringling, is only thirty-six years of age. He has entire control of the performance as well as supervision over all employes engaged in the hippodrome and menagerie pavilions. This is his part of the general management, and he is never interfered with. Otto, the second brother, is an admirable mathmetician and financier. By unanimous consent he is given charge of the finances of the enterprise. Charles has general supervision of the various methods employed in advertising the show, orders all printing matter, and determines how much is to be used in each city. Alf T. is the general passagent, looks after the interests of the newspaper men, and ensures the enjoyment of the exhibition by that important branch of the public. John, the youngest of the quintette, runs the show—that is, determines which cities shall be visited and arranges for the transportation of the three trains used by the show over the various railroads. While hundreds of agents and performers are employed, the Ringling brothers personally supervise each department and are thus able to guard against errors as well as to ensure the best possible treatment for the public.

The five Ringling brothers are unquestionably the most remarkable circus managers in America. The phenomenal growth of their show is one of the wonders of the day. Only a few years ago it was an unknown wagon show, traveling overland, and playing only small interior towns. Today it is the largest equitable circus enterprise in the world. Every year has witnessed a vast increase in the size of the show, and the daily expenses have become so great that only cities can be visited.

THEATRICAL SMALL TALK.

Julia Marlowe will take a trip to Europe after her season closes.

Cora Tanner is to star next season in a new play called "A Modern Heroine."

Jimmy Powers has a new farce comedy for next season which he has not yet named.

Harry Phillips, husband of the late Kate Claxton, will take "Crazy Patch" on the road next season.

R. D. MacLean and wife, Marie Prescott, have closed their season and retired to their farm in Virginia.

Maggie Mitchell will again make a tour of the country next season, beginning with a big production of "The Pearl of Savoy."

Lottie Collins will shortly return to England, and one or two managers, under broken contracts, promise her a warm reception from a legal point of view.

New York is soon to have a daily dramatic newspaper. It is to be called The New York Daily Figaro, and it will be edited by Charles Dickson, Richard Fletcher, and Max Davidson, both of Boston.

Mrs. Thomas A. Edison whose home is in Orange, N. J., has spent the winter vacation at her Florida orange plantation. Mrs. Edison's daughter, Miss Marion Edison, and "Wizard Edison" himself, visited her during the past season.

"Venice," the opera produced at Covent Garden, London, last season, is to be given in a new version at Drury Lane. Alfred Plumpton, jr., who has written and for which Gustave Kerker has composed the music, has been sent for to Edward E. Rice, who wants to produce it not later than next September and to spend $25,000 upon the production.

In Good Taste

and an exquisite, stylish Hat, is the remark commonly heard and they all come from the Popular

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