

IN AMUSEMENT LINES

Reginald De Koven may have stolen all the music in "Robin Hood," but if he did, he stole wisely—and that's what few composers are able to do. Whether he is a plagiarist or not the fact remains that "Robin Hood" is a most delightful opera, one of the best produced in recent years. It is tuneful and clean and free from buffoonery. No one opera of recent production contains so many beautiful airs.

The opera was given here for the first time at the Funke opera house two years ago by the Bostonians, with Barnabee, Karl, McDonald, Cowles, Hoff, Jessie Bartlett Davis and many other Bostonian favorites in the cast. A comparison between that performance and the one given at the Lansing theatre Monday night hardly seems fair, and yet it is not so unfair after all. For the latter company, lacking in stars, is made up of a large number of really competent people, and the opera in their hands is given with careful attention to details, and with sufficient elaboration of scenery and magnificence of costumes to conform to the "Robin Hood" tradition established by the Bostonians. Admiration of H. C. Barnabee has followed as a matter of course, but if judged strictly upon their present merits, Jerome Sykes, who was the *Sheriff* in this week's production, is equal to the venerable comedian who made our fathers and mothers laugh, but who is now, like some other Bostonian favorites, just a little passe.

Mr. Wentworth who essayed the titular role is not a distinguished success. He either has too little mouth or too much mustache. His articulation is bad.

Agnes Delaporte was an engaging *Marian*, throwing life and vivacity into the part, and carrying the vocal requirements in a pleasing manner.

There was a carefully trained chorus, and the singing as a whole was much above the average. There was life and "go" in the performance, and "Robin Hood" was altogether a pleasant evening's entertainment.

The tinkers' song, "Legend of the Chimes," hunting song, Armourer's song and "Brown October Ale," the words of which are given elsewhere, are among the many tuneful airs with which the opera abounds.

Mrs. Palmer, who is gifted with a rich contralto voice, sang and acted with much effect as *Allan-a-Dale*. She sang "O Promise Me," in the second act.

"The Hustler" is not a refined entertainment, and it appealed more particularly to the gods of the upper tier in the Lansing Tuesday night. It is a trashy performance, with an occasional flash of cleverness.

The Spooners have been appearing to good houses at the Funke this week. This company is favorably regarded by Lincoln audiences, and it is one of the best of the so-called popular price companies.

NEW YORK, Nov. 15.—[Special Courier Correspondence.]—The following are this week's important attractions in New York: Vaudeville at Tony Pastor's; "A Temperance Town" at the Madison Square theatre; vaudeville at Proctor's; Francis Wilson in "Erminie" at the Broadway; "The Algerians" at the Garden; E. H. Sothern at the Lyceum theatre; Joseph Jefferson at the Star; "1492" at Palmer's; "Charley's Aunt" at the Standard; "Maine and Georgia" at the Fourteenth Street theatre; Marie Jansen at the Bijou theatre; vaudeville at Koster and Bial's and the Imperial Music Hall; "Olaf" at Niblo's theatre; "The Power of the Press" at the Grand opera house; Sol Smith Russell in "A Poor Relation" at Daly's; "The Woolen Stocking" at Harrigan's; opera and vaudeville at Keith's Union Square; "In Old Kentucky" at the Academy of Music.

CHICAGO, Nov. 15.—[Special Courier Correspondence.]—"Sinbad" continues to crowd the Chicago Opera house. Thomas W. Keene is appearing at McVicker's theatre in repertoire. The Bostonians are playing an engagement at the Columbia theatre. Richard Mansfield is drawing critical audiences at the Grand opera house. Nellie McHenry in "A Night at the Circus" is at the Haymarket theatre. Rosina Vokes in "Crocodile Tears," "Waiting," and "Maid Marian" is furnishing much entertainment at Hooley's. Siosa's band is at the Trocadero. "The Other Man" is the attraction at the Schiller. R. E. Graham is appearing in "After The Ball" at Havlin's.

Miss Della Fox will be added to the list of female comic opera stars after this season. If you should ask just what qualifications this young lady has to warrant her in going touring at the head of a company, someone will reply to you that she is a "popular favorite." This is another neat illustration of my frequent observations regarding public taste. De Wolf Hopper, by galloping over a stage like a kangaroo with the St. Vitus' dance, can but partially fill a theatre, and yet he is a "moneymaker" in theatricals. In collaboration with

Miss Fox this rare comedian quite crowds a playhouse, which has apparently proved to the lady, and to those interested in her welfare, that she is herself an attraction. And I suppose she is. These are odd times, and it is not always genius that sips champagne. I think Miss Fox should succeed. Her hair is the color of a new clothesline, her limbs are as plump as autumnal sausages, and she can bleat a comic song like a lamb calling for its breakfast. She has all the attributes of success, and I guess she is a good investment for managers.—Town Topics.

Joseph Jefferson in "Rip Van Winkle" is packing the Star theatre in New York at every performance.—Marie Jansen in "Delmonico's at 6" has captured New York, and is packing the Bijou theatre nightly.—Sol Smith Russell continues to entertain large audiences at Daly's theatre in New York, where he is appearing in Edward E. Kidder's comedy, "A Poor Relation." The present bill is to run for three or four weeks after which "April Weather," a play by Clyde Fitch will have its first metropolitan hearing.—The Coghlan's, Rose and Charles, are busy rehearsing Oscar Wilde's new comedy, "A Woman of No Importance." The play is to be given a handsome production at the Fifth Avenue theatre, New York December 11.

Coming Attractions. The lovers of high class acting, like the lovers of any other style of high class art, are always on the qui-vive for anything that partakes of the higher grade. Many times have they been called upon to pass judgment upon a new star, and in many respects found them wanting. Previous success, highest praise, skillfully written articles, all tending to the ability of a star have been written; but when the test has been applied, the methods of the star, in conjunction with his intelligence and research, defects and crudities, have been so apparent, that dissatisfaction has asserted itself in spite of the plaudits sought for. To those who analyze, read and study the art of acting in its natural sense, the tragedian, Mr. Walker Whiteside, will best appeal. He simply relies on the intelligence of his auditor to flash forth that electrical spark of appreciation that seems so little, yet means so much. The forthcoming appearance of Mr. Walker Whiteside at the Lansing will prove a source of pleasure. Mr. Whiteside will present "Richelieu" Monday evening.

Clara Morris will present "Camille" at the Lansing theatre Wednesday Nov. 22. Clara Morris is now at her best. The play and the star are familiar, nevertheless both are sufficiently potent to attract a large audience. Doubtless the desire to witness and enjoy the marvellous impersonation, the fascinating acting of this talented woman, the greatest emotional actress on the English speaking stage, will prove a greater influence in bringing about this public favor, for in many other hands "Camille" would be played to empty benches nowadays.

Thousands of young women have wept over the sorrows of *Camille*, without in the least comprehending anything further concerning her than that she was a most unhappy woman, who was separated from the object of her intense love, and who died of consumption just as the obstacles to the realization of her passion had been removed.

If excuse were needed for retaining this play upon the stage, it might readily be found in the work of Clara Morris, who stands today, as she has for years, without an equal in the art of representing womanly misery. She retains and uses with surprising effectiveness her great gift of compelling from her audiences the keenest sympathy and the deepest compassion for the sorrows and sufferings which she simulates. There is, however, no call at this late day for an analysis of her acting. Clara Morris is simply upon the stage with powers unimpaired and in congenial roles. This is the whole story.

No, not quite all of it, for she is also well supported by her present company. Mr. John Glendenning makes an admirable *Armand Duval*. Mr. F. C. Harriott a dignified *Mons. Duval*. Mr. Mr. W. C. Kelly a capital *De Verville*. The others in the cast, particularly the women, do their work well.

Chas. A. Loder, the clever comedian, will present "Oh, What A Night" at the Lansing theatre Thursday night. This is a popular farce, and it is said to contain many new things this season.

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AMONG THE RAILROADS.

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The travel from the north and northwest territory, tapped The Great Rock Island route, has demanded service of this character, and beginning October 5, tourist cars will leave Minneapolis every Thursday morning and join the regular tourist train out of Chicago every Thursday afternoon at Columbus Junction, Iowa, at 11 p. m.

Central Iowa and the great west slope district of that state, demands and will receive a similar service, and beginning October 10, a Phillips-Rock Island excursion car will leave Albert Lea every Tuesday morning, and via Livermore, Ft. Dodge and Angus, will arrive at Des Moines that evening, and Wednesday a. m. go west on the "Big Five," via Omaha, Lincoln and Belleville, at which point it will join the regular Tuesday train from Chicago.

Full particulars as to cheap rate tickets for this trip, and also as to cost of berth in the tourist car cheerfully given on application to any Great Rock Island route ticket agent, or agent at coupon stations of connecting lines.

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Tourist Car From Minnesota Points.

Commencing October 5, a tourist car leaves Minneapolis every Thursday morning and runs to Pueblo and via Albert Lea to Columbus Junction, arriving at 11:07 p. m. and there connects with our C. R. I. & P. Train No. 13 which will hold at that point for arrival of the B. C. R. & N. train carrying that car, and via Kansas City arrive at Pueblo second morning.

Beginning October 10, tourist car will leave Albert Lea every Tuesday morning and run via Minneapolis & St. Louis Ry. through Angus to Des Moines, arriving at night, and there lay over and be taken west on "Big Five" Friday morning, and run via Omaha, Lincoln and Belleville to Pueblo.

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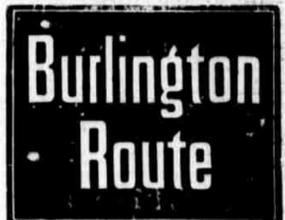
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