



M. B. LEAVITT
The New York Manager of Various Road Companies.

That Louis James and Frederick Ward have numerous admirers in Lincoln was fully demonstrated Monday evening at the Lansing when a large and cultured audience was present to applaud and admire the well known merits of these great stars. This is their first joint starring tour and if the word of those gentlemen is to be taken for it, and it certainly ought to be good, they are doing a business all over Uncle Sam's domain excelled only by the famous tours of Booth and Barrett. That the two tragedians are well made for joint work all will admit, for their acting, while both being superb, has a separate distinction for both. James is large and robust, has a deep, guttural voice and makes up excellently for old man characters and heavy leading parts, while Ward is of a lithe figure, more sprightly and better fills the bill for a general man of all around characters. In Othello, the selection for this occasion, the piece was most sumptuously and artistically presented and one can hardly imagine a more complete or better production. As the Moor, Mr. James presents a forcible character, at times light hearted and sentimental, then again stern and dignified. He gave a picture of Othello that was both pleasing and very satisfactory throughout. He was most royally supported by Mr. Ward as Iago, whose manly bearing, cunning treachery, and clear delivery won for him many friends and hearty applause. Both characters were beautifully depicted; recall after recall was given them. Miss Chapman as Desdemona was refreshingly clever, her meritorious work bringing to the part all those sweet and pure ideas that one would expect after reading Shakespeare's interesting work. The dying scenes were all well delineated and the work generally through the play given by all the artists was with artistic and correct precision. The scenery, most of which was carried by the company was of a high order. Desdemona's chambers being particularly beautiful.

The University of Michigan Glee and Banjo clubs at the Lansing Tuesday evening were not greeted by as large an audience as they deserved. The glee club is a very important feature of all the larger colleges of the country, and while it cannot compete with the college nine or eleven in the race for public applause, it does its share in making known the virtues and advantages of *choir music*. This is the first time that Lincoln has seen an organization of this kind representing one of the greatest schools of the country, and perhaps ignorance of the attraction, aided by a lack of advertising, and the elements, were instrumental in bringing out a comparatively small audience. The Michigan colors, yellow and blue, were hung gracefully about the stage, and their praises were sung by the glee club in the opening. Then came songs romantic, pathetic, and humorous, interspersed with selections by the banjo club. The latter, as well as the singers, were frequently recalled, and it took three songs to appease the audience after especially one of the amusing selections. But the *choir* habit has so firm a hold on the galleries that that, in itself, might not be saying much. Mr. Thompson, the leader, has a powerful bass voice, and when he looked sentimentally down the list at least six feet in height upon the diminutive youth who personated Romeo and shook the roof with a plaintive "I'm Ju-li-et," he captured the audience at once. The tenors were not so good,

and wide range of work of which Miss Lyon is both capable and adapted. She portrays the character of the stylish, winsome and petted, happy daughter in the first act most charmingly, but like all meets every expectation later when petty sentiment is laid aside for sympathetic reality of the occasion. The scenic effects, especially the work shop in the second act, were excellent. The company is evenly balanced and was most enthusiastically received, three curtain calls being demanded after the second act.

Many of the best companies are closing the season and quite a bunch of them are already in New York. It is thought among western managers that the world's fair will cut quite a figure in theatrical business and as the season is about over May 1st, many consider it wise to quit now. Here are some of them and their closing dates:
Shadows of a Great City, April 8.
Across the Potomac, April 15.
The Still Alarm, April 15.
Flag of Truce, April 8.
Fannie Havocport, May 11.
A Sowell Affair, April 8.
The Ensign, April 21.
Edwin Hartford, April 8.
John Drew, May 27.
Grimes-Davis, April 29.
A Nutmeg Match, April 8.
The Stowaway, April 22.
Anna Ward-Tiffany, April 22.
Thos. W. Keene, April 22.
A. M. Palmer's company, May 13.
Margaret Mather, December 19.
The above is but a partial list and those marked * have either disbanded or failed.

The following are the important attractions announced for next week in New York: The Theatre of Arts and Letters at Palmer's; "A Trip to Chintown" at the Madison Square Theatre; Rose and Charles Coghlan in "Peg Wollington" at the Fifth Avenue; "The Crest of Society" at the Broadway Theatre; "Arabian Nights" at the Standard; W. H. Crane at the Star; Vaudeville at Proctor's Theatre; "A Texas Steer" at the Bijou; "The Guardsman" at the Lyceum; "The Black Crook" at the Academy of Music; Rosina Vokos at Daly's; Alexander Salvini at the new Manhattan Opera House; Walker Whiteside at the Union Square; "The Girl I Left Behind Me" at the new Empire Theatre; "The Span of Life" at the Fourteenth Street Theatre; "Jane" and Lottie Collins at the Grand Opera House.

"A Breezy Time" Tonight.
The popular farce comedy by the above name will be seen at the Lansing tonight, and a fine time of fun, frolic, music and dancing is promised. Speaking of this performance at the opening of the present season in Philadelphia, the Evening Star says:
"Despite the inclemency of the weather, the Empire theatre was well filled last night, the attraction being Fitz and Webster and their merry company in 'A Breezy Time.' This piece is one of the best farce comedies



now on the stage, and never fails to attract large audiences. It is replete with entirely new and entertaining varieties. The selections on various musical instruments by E. B. Fitz and Kathryn Webster were very effectively applauded, as also was the serpentine dance by Miss Orient Anson. The remaining members of the company understood their parts perfectly."

Hallen & Hart in "The Idea."
The lodestone of interest at the Lansing next Tuesday night, will be a new farce comedy called "The Idea," in which the popular comedians, Hallen and Hart, will appear as the principals. These entertainers have attained quite an enviable reputation for humorous ability as well as effective organizers, for they have already appeared surrounded by players with claims of special reputation. They have also gone further, and uniformly supplied light and airy entertainment entirely free from offensive songs, text or antics. Their million farce, "Later On," was a singularly bright and jolly hedge-podge of fun, frolic and melody and always attracted a host of admirers. Their new piece is said to have all the ingredients which made "Later On" popular, and more too, with the added advantage of rhyme and reason. That is to say, all the merry-go-round peculiar to such plays are said to revolve around an intelligent and attractive story. The principal role is that of a "retortant" crank, who is in a perpetual state of nervous worry over the immoral drift of the world, and undertakes, single-handed, to alter and purify this uncomfortable condition of things. The

sensitive old codger has two sons, one of whom is a light-waisted, feather-headed youth, whose time and money run to ultra-fashionable clothes and nonsense. The other is a quiet appearing, dignified chap, whose general appearance and deportment cover politely a deceiving and very objectionable character. The efforts of Gibsey Howse, which is the name of the virtuous hero of the story, whose nervous system is so completely upset by the general disregard of the world for what he conceives to be the duty of



all, furnish many of the humorous complications and the theme of thread around which and upon which depends the whole merry mess.
Both Hallen and Hart are said to be well fitted for their respective roles. In the company besides these agreeable principals are John McWade, Mollie Fuller, Al Wilson, Fanny Bloodgood, Alice Carle, Carrie DeMar, Donald Harold, Florence Bell, W. S. Francis, Mabel Nichols, Lulu Nichols, Harry Hilton, Anselme Crawford, George McDonald, and several others who are well known and liked. All of the scenery, property effects and costumes, it is said, will be new; also the music, songs and dances. The locale of the piece is New Orleans. The sale of seats opened this morning.

"Vesper Bells" Are Coming.
A play that has been booked at the Lansing since the opening of the season in which there has been much interest centered ever since the first announcement some months ago of its coming, is Gray & Stevens' company in "Vesper Bells," which will be presented at that beautiful temple of thespis for three performances next week, Friday and Saturday evenings and a matinee on the last day. The play is one that has a well-defined plot, with a story of love, devotion and heroism. It is of the kind that all theatre-goers can appreciate. The leading part in the play is taken by Minnie Oscar Gray, who assumes three different roles, that of Harry, a nephew; Francisco, a mountain guide, and Pierre, a French boy, in all of which she does capital and heroic work. Maud Genovese, who takes the part of Lelia, and Louise Mitchell, who plays Grace, the governess of Lelia, are two excellent people in their respective parts. Others in the cast are W. C. Miller as Robert Pandy, H. S. Healy as George Davidson, and W. H. VanEtter as Nicholas Buzzard. The principal fun-makers are Nelie Healy as Hannah and John Healy as Erasmus, in negro characters. They are both clever in their line, and keep the audience in continuous roars of laughter. There is plenty of fun produced in the piece, and the songs and dances by different members of the company all go with a vim and frolic. The ponies and dogs introduced make a fine appearance, especially in a grouping scene. The scenery is very pretty, notable among which is the light-house and the avalanche scenes in Switzerland. The sale of seats opens Wednesday morning.

Lewis Morrison in "Faust."
The Lansing's attraction Wednesday evening is none less than Lewis Morrison, in which he impersonates "The devil himself," and does it in a manner that leaves but little doubt that the old fellow is a most shy, cunning and dangerous playmate at any and all times. The production this season is said to be even superior to that of last, and we may expect a rare treat in the way of Goethe's greatest work. This version of "Faust" was written by Mr. Bernard, London. He has done his work well, following the line of Goethe's poem, and has not much varied his scenes from those versions

to which we are accustomed. His dialogue, which is pointed and dramatic, is in great part his own, though here and there are speeches which are found in the old edition that Charles Keen and his successors have made familiar. One or two changes are noticeable. Marguerite is usually imagined for killing herself. In this version she



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