Power was manager of the Star Theater he had done much to give the play-house a prestige. He had booked good plays, good companies, good stars. If these did not always bear out the hopes he had of them he was not at fault. He did not engage cheap and worthless "attractions" simply to keep his house open. It was not to be expected that he could do everything the star in a constant state of merriment. There are many clever performers in the company besides the stars. Frankle Haines is very diverting in the part of the dramatic star, whose charming traits, personal and otherwise, play havoc with the too susceptible hearts of the men of the plece, McDoodle and Poodle. In the masculine character she wins all sorts of applause. The two leading performers are too well known to need any introduction to Buffalo people, and when it is said that they are quite as amusing as ever, all is said that is needful. The plece is theater.

Goodness! What a crowd! It has been gathering since 3 o'clock in the afternoon, treading on its own multitudinous toes and addressing itself frequently after this fashion: "Now, then, where are yer shovin'?" "Yes, you was."

"Yes, you was."

"Come out and I'll lick yer."

"Come out and I'll lick yer."

"Phoo! yer daren't."

At last 7 o'clock strikes, the doors open, and the company to the cown surges in. The knowing ones have in the course of one season. It will require patience and skill to cultivate a patronage at the Star which is desirable, and at the same time constant. This would have been accomplished long ago, we think, if the management of the theater had not seen so frequently changed. And now death removes the man who had the abilw, and, it is believed, the patience and hopefulness to give the theater the place if the community which it deserves. The best that we can wish for the Star Theator is that it will find a manager to succeed Mr. Power who will be as indefatigable, as progressive, and as gracious as he was. He was a gentleman as well as a manager, and his taking away is a real oss to the theatrical interests of this city.

THIS WEEK'S BILLS.

"Madame Sans Gene," Effe Elisler, and Variety Entertainments.

Readers of the Courier have learned much of "Madame Sans Gene" since its first presentation here, Thanksgiving week. Nothing new is to be said of it, save that the same delightful performance given then will be repeated during Christmas week. The play is fine, the acting admirable, the ecting of the piece splendid, the costuming beautiful. Everyone who can do so is advised to see this play which is really one of the events of the season.

Star Theater.

The first part of this week Effie Ellsler and apany, which includes those popuar and finished actors, Frank Weston and for three nights, and matinees Christmas ber and Wednesday, Monday evening and day afternoon, "Hazel Kirke" will be Christmas matinee and night and the ing evening "Doris" will be presented. play was written by Robert Drouet, a or of Miss Elisier's company, and is in theme, yet effectively constructed.



om an artistic and critical standpoint it pre-nts many points of commendation, although may be designated as a domestic drama, ritten for the purpose of displaying to ad-entage histricular talent of an emotional or-or. It is interesting in story, possesses a cell developed plot, and is forceful in consis-set and diversified characterization. Miss clisier invests her performance of the hero-ne with grace, and is delightfully true to lature. Hers does not seem to be forced . It seems at times to be heartak. It is something that comes from the reak. It is something that comes from the dividuality of the woman that cannot be stimated, and which when felt, will not be saily forgotten. Miss Ellsier deserves the reatest praise for her work. In every sense is realistic, but much of her praise, we feel is realistic, but much of her praise, we feel is realistic, but much of her praise, we feel is realistic, but much of her praise, we feel is realistic, but much of her praise, we feel are, is due to her perfect air of refinement, and a delightful stage presence which enables her perfectly to portray the character of heris.

Lyceum Theater.

filee and Barton will fill their annual ennt in this city this week at the Lywith their unexcelled extravaganza

IN the few months during which Mr. tain rises until it falls, and the audience is streets kept in a constant state of merriment. There theater.



THE LYCEUM ENTERTAINERS.

Juliet Gore, an actress in search of a "backer." Both Poodle and McDoodle are married, and encounter many difficulties in their clandestine meetings with the fascinattheir clandestine meetings with the fascinating actress. The complications arising from the interference of their wives on the one hand, and the jealousy of the actress's husband, whom she pretends is her brother, on the other, amuse everybody. Miss Frankie Haines in her singing shows that her voice has not lost its musical ring, while in dancing she leaves no doubt of her terpsichorean skill. Miss Haines wears handsome costumes, including that of the gay young drummer. Aside from the amusing plot of the farce the special features which Rice and Barton have introduced afford no end of amusement. The comediennes are pretty and graceful, and the comedians witty, versatile, and at opportune moments appear in refreshing musical, vocal, and terpsichorean specialties. Miss Edna Urline plays soubrette roles in a capable and line plays soubrette roles in a capable and vivacious manner, and is certain to prove a favorite. Among the others who assist in the play, and are seen in specialties, are Lillian Black, Hilda La Porte, Rose La Porte, Jennie Shaw, Ada Carlton, Lizzle Miller, Effle Auclair, Hazel Harthnot, Susle Moore, Mabel Silable, and the famous Whitney brothers, instrumentalists. This is a great Christmas holiday attraction and is just the thing to instrumentalists. This is a great Christmas holiday attraction, and is just the thing to precede the filling and to follow the emptying of the Christmas stocking.

Court Street Theater.

A good variety and specialty show is announced as the Christmas attraction at Court Street. This will be Fields's Drawing Cards, a company of clever performers headed by Fields and Hanson, musicians, and the Rogers brothers, the original and diverting Dutch comedians. Besides these entertainers the programme will introduce Mazuz and Abacco, in their sketch "The Tramp and the Brakeman"; Johnnie Carroll, in a new budget Brakeman"; Johnnie Carroll, in a new budget of comic songs; the eccentric Kaffa brothers; John and Harry Dillon, in parodies; Charley Case, in comic monologue; Maud Raymond, singing soubrette; Edgar and Curren, the "Irish Statemen"; Maud Beverly, the peerless serio-comic, and George Austin, in remarkable feats on the bounding wire. This is ounced the best company that Fields and Hanson ever organized.

Shea's Music Hall.

Mile. Fougere, the clever French chanteuse, has captured Shea's audiences, and the rousing reception she receives each evening must be very gratifying to her. Those who have not seen her should improve the opportunity this week, as this will be her last appearance in America for some time. Polly Holmes, the this week, as this will be her last appearance in America for some time. Polly Holmes, the "Irish Duchess," who has made scores of friends during her short stay, has been engaged to remain for another week, and will present an entirely new repertory of comic and real old Irish songs. The new comers will be the Nawns, whose comedy sketches cer; May Hoey, the vivacious soubrette; Rice and Halvers, the mirror dancers; Swan and Bambord, the tramp accrobats, and Ritchle Foy and the Vedder sisters in refined com-edy creations, introducing songs, dances, etc.

ssty company, presenting "McDoodie de," an amplified and up-to-date ediner former success, "Razzle Dazzle," cipal stars are Rice and Barton and aprile Haloes. There is not a duit of the piece from the time the curmann of this city before the Teach Simon Fleischmann on "The Drama." The Fredonia Censor has the following commentary notice of the lecture of "

founded on the adventures of Peter Poodle, sustained by Mr. Rice with his customary cleverness, and Roger McDoodle, impersonated by Mr. Barton with his characteristic earc. Both are smitten with the characteristic earc. What shouts, as Bill and Jack and Tom and "Arry recognize their friends among the "gods;" then perhaps a struggle for a seat and a fight. What a pandemonium! What cries of "Turn him out," "Throw him over," "Fetch the bobby." By the time the "bobby" or policeman comes the row is over and the policeman is laughed at, whereupon (the English article having some points of resemblance to his New York brother) the policeman loses his temper, and yanks off somebody who truthfully complains that "he didn't do nothin'." No matter, there was row, and the man who "hadn't done nothin'

AT THE PANTOMIME.

Scene in an English Theater on Box-

ing Night.

In London, the night after Christmas,

But we are wandering into platitudes; the



Something at Court Street.

next day with a caution never to do it again. The leader of the orchestra takes his place. He glances around, winks at the musicians, and lifts his fiddlestick. That is all the signal

Some Difference.

"Why," he exclaimed, enthusiastically, "I didn't expect to see you here! What are you doing?"
"I came to see about a position under the "Well, well! To think of my turned up in the capital!"

JACOBIN FOUCHE.

Contrast Between Him and the Patrician Talleyrand.

poleonic Dynasty-Their Place in "Madame Sans Gene."

Fouche and Talleyrand were two re markable men and both were exceedingly useful to Bonaparte. But it would difficult, according to French historians, to find less resemblance and fewer points of ciation of the Fredonia State Normal School:
"The teachers of the second commissioner district of Chautauqua are greatly indebted to Simon Fleischmann, Esq., of Buffalo, for his lecture on "The Modern Drama.' In this lecture Mr. Fleischmann impressed the audience that he was not only master of his theme but a master of the English language. All felt that he knew whereof he spoke when he sketched the history of the drama, discussed the ancient and modern standards, the literary and dramatic elements, the relaton of the stage to the other departments of art, the real and ideal in dramatic art, and the place of the modern drama as a source of pleasure and as a moral force. It would be difficult to imagine more thought so clearly and logically presented within the hour occupied by the lecturer. In fact, the matter was so aptly put together and so packed that a synopsis of it would necessitate a reproduction of the whole." pleasing in conversation, and deriving all power from himself alone, his very faults were sufficient guarantee to the Revolutionists who believed him to be always



orate pantomime; and where shall we find a keeping the means of escaping them tered Bonaparte in public, was never sub- ica better than France, Fougere gave this servient to him and yet knew how to very diplomatic reply:

We will ourselves find an old sixpence for a gallery seat and twopence more for oranges, for the purpose of pelting the peel into the pit, and we will walk down to the theater.

So busy are London streets on Christmas nights! Now a butcher shop with a terribly fat prize ox hanging up, decorated with ribbons and rosettes; now another with a fatter prize pig, and probably a third with the fatter prize pig, and probably a third with the fatter test sheep; at all of them the gas is flaring and the butcher's men outside are shouting with the rattling volubility of a New York picture auctioneer: "What'll you buy, buy, less of his appearance and wore the gold better. Buffalo is a ver nice citee, and on occasion; he was active, animated, always restless, talkative, affecting a sort of frankness which was merely the last degree of conceit; boastful, disposed to seek the opinion of others upon his conduct, by talking about it; and sought no justification except in his contempt of a certain class of morality or his carelessness of a certain order of approbation. But he carefully maintained to Bonaparte's occasional disquiet relations with a party (the Jacobins), whom the Emperor felt soul-stirring sights of these at Christmas, so let us to the With all this, Fouche was not deficient in a sort of good fellowship, and he had even some estimable qualities. He was a good husband to an ugly and stupid wife, and a very good, and too indulgent father. He looked at revolution as a whole; he hated small schemes and constantly recurring suspicions and it was because this was his way of thinking, that his police did not always suffice for the Emperor.
Sardou has given Fouche great prominence in his play of "Madame Sans Gene."

He makes him a shrewd, calculating schemer and yet generous enough to recognize the good qualities of the awkward Duchess of Dantzig; acknowledge her cleverness and assist in averting some of the evil results of her plain, outspoken tongue. Where Fouche recognized merit, he did it justice. It is not recorded of him that he was ever guilty of any personal revenges, nor did he show himself capable of any persistent jealousy. It is even likely that, though he remained for several years an enemy of Talleyrand, it was more on account of the Emperor's pains to keep up a division between two pains to keep up a division between two men whose friendship he thought danger-and whose friendship he thought danger-and to himself then because he had any ous to himself, than because he had any English it would bring unlimited applause, reason to complain of Talleyrand person-

Through Sardou's researches we first that the English version would be much hear of Fouche in the grand salon of the more effective. Vauxhall in July, 1792, in the midst of "Are a gayety he took small part in. During asked." magician. Fortunatus, makes his appearance. He tells Catharine Hubscher, the laundry girl, that she will be be swered: laundry girl, that she will be a duchess some day, that Lefebvre will command a enough. formidable army, and then, in answer to Prefecture of Police for his future career. of the pronounced kind. In after years Fouche and Catharine meet again in the salon of the Empress of France and refer in wonderment to the magician's predictions. Fouche was thrice made Minister of Police and twice deposed | always has with her, was an acquisition of in another's favor.

During the time when the subject of di- the dog for her non-success in England. vorce between Napoleon and Josephine was being openly discussed at court Fouche | much success, and next season I go to Berwas guilty of great indiscretion in expressing his views on the subject, which brought down severe reprimands from Bonaparte. Said Fougere, "but I will come back to In "Madame Sans Gene" the role of Fouche is in the hands of Mr. Wallace Shaw, who presents a vivid picture of the man who, next to Talleyrand, Napoleon had occasion to watch. The delicate tact and finesse displayed in the first and third acts show careful study as well as a keen from the last trip to America she had been appreciation of the character.

"GISMONDA."

Miss Davenport's New Play Viewed as a Scenic Production.

From the standpoint of the material, scenically, in costumes and its general furnishing, "Gismonda," as produced by Fanny Davenport, is perhaps the most sumptuous and sumptuous and success in America is as much desired by French artists as is a notable London debut by our own actors, and Fougere's visits here have accentuated her value in elaborate presentation of a play yet seen in her own land. "My manager in Parce is native hands. It is doubtful if the produc-tion of the same play in Paris, under the eyes had in zis country, and he give me more of Sardou, has involved greater expense, or salary.' more artistic care. An expert said to a Drama-tic Mirror reporter that the cost of Miss Davenport's production could not have been birth, and when the inquiry was made she more artistic care. An expert said to a Drama-Davenport's production could not have been less than \$40,000 for the materials alone. One of the distinguishing features of the out, and then triumphantly replied: production is its costuming. As a picture of mediaeval dress in Venice, with all its richbas probably never been equaled on the American stage or surpassed on any other. And its symmetries as a whole reflect the greatest credit upon Maurice Herrmann, to whose hands the work was given. On his return from Europe, Mr. Herrmann

brought many rich stuffs appropriate for the dressing of such a play. They were fabrics picked up here and there by him with artistic instinct, and though they represented a great expenditure, Miss Davenport, who had before supplied herself in Europe with costumes, upon seeing them at once determined that she could do no better abroad, and gave Mr. Herrmann an order for the fitting out of all characters in "Gismonda." There is not a characters in "Gismonda." There is not a costume in the play that was not cut to the measure of the person who wears it, from the simplest clothing of a page to the most elegant of the heroine herself. And there is not burn Rovers to join their club, agreed to pay him £250 down and £5 a week. The Sunderland Club is not far behind, and to secure a Scotsman, a player of repute, gave him his own terms, which were £150 down, £150 a costume that does not represent material of year, and a situation of £70 a year in a shipa richness that is seldom employed for theatrical purposes. One can see from the front that the cloths are veritable. Their colors are of those luxurious purples, terra cottas, dull reds and golds that bespeak rich habits and they are historically correct.

Art Limitations. Brusch-"Has art the same limitations in

the West as in the East?" Van Plain-"Pretty much the same. For instance, I know a man who painted this Brusch—"Yes?"
Van Plain—"Well, the hanging committee lidn't place him to his satisfaction."—(Smith,

Gray & Co.'s Illustrated Monthly. A New Observatory.

The Brazilian National Observatory at Rio Janeiro is to be moved from its present position at Morro do Castello to a better situation near Petropolis, on the other side 2,500 feet above the sea. It is expected to the restrict of the natives on the coast near the reefs. The flag arrived to-day, and will undoubtedly be added to the relics of the Essex Institute in the near future. It is an 8 by 10 feet ensign, and must have been in service but a short time.

EUGENIE FOUGERE OF PARIS Something About the Noted and Tal-

Eugenie Fougere, the accomplished French eccentrique. who is now filling a very successful engagement at Shea's Music Hall, was born April 12, 1870, in Marseilles, France, and at an early age Two Remarkable Figures in the Na- evinced a predilection for the stage. Her first engagement was in the chorus of "The Mascotte," and along with a lot of other "supers" she received the munificent sum of \$2 a week. At this time she was only 12 years old, but her natural vivacity and aptitude for the life she had adopted rapidly advanced her from the obscurity of the chorus to a leading part. But she found that her unique talents brought her a greater return in vaudeville than in comic opera, and when 17 years of age she blossomed into a full fledged specialty star. Good fortune attended Fougere, and she scored a pronounced hit in Paris, where her popularity still continues whenever she sings at the Alcazar d' Ete in the Champs

ented French Eccentrique.

and engaging personality. The metropolis, Buffalo, and Philadelphia are the only cities in which she has appeared on this side, and all her time has been taken up in these places. During the summer a profitable engagement always awaits her in Paris, but in winter she finds the United States offers more-than enough to recompense her for a sail across the tempestuous Fougere is gradually acquiring a knowledge of English, and hopes on her next

dinary conversation, but this is attended with more or less difficulty, for when at loss for an English word she interpolates a French one that confuses more than i assists in making the point clear. keeping the means of escaping them in Shea's the other night, the great French reserve. He neglected nothing for his eccentrique gave cordial greeting to a own comfort, was careful in his dress and courier reporter, apologized for the cramped quarters, and graciously bowed him to a chair. Asked if the libed Asked him to a chair. Asked if she liked Amer-

visit to be able to sing several songs in our

language. She now can carry on an or-

Fouche, on the contrary, was a genuine Paree ver' much, but he like America, his home, better. I come to America, and like it ver' much, but I like France, my home



though now the idea is fairly well grasped her hearers. The reporter imagines "Are you married?" was a question

No, no; not I. J' ais un ami; zat is The French artist once filled an engage-"Ze English do not like ze French," said she, "and I do not love London, but I was

zere two month.' A full-blooded fox terrier, which Fougere ie London visit, but she does not blame "In Vienna and also in Bucharest, I had America ze next winter.'

A view of Niagara Falls is a pleasure that Fougere has yet to experience, and in speaking of it she expectantly remarked: "Zere is nothing like eet in France, and eet must be ver' grand." On her return compelled to admit to a friend that she had not seen "ze falls," and this time she inled not to miss one of the wonders of

One characteristic about Fougere is distinetly American. For champagne she cares little, but she candidly admits a pariality for the product that is extracted from corn.

very promptly asked for a pencil, figured it "Twenty-four."
And she does not look any older than

inclined to believe her claim.

Fougere will remain here another week, and 'tis possible that she will go to Cincinnati for an engagement, negotiations now being in progress.

Football Salaries in England. some of the well-known clubs keep the sal-

ary list a secret, but so far as is known the distinction of paying the highest retaining fee belongs to Everton Football Club, which, in der of the grocer. It's the best. All reputburn Rovers to join their club, agreed to pay building yard. These two clubs, at present the leading clubs of the Association Football League, have the reputation of paying the highest retaining fees, and also securing the biggest gates. Most, if not all, of the league clubs find it requisite to pay substantial sums clubs find it requisite to pay substantial sums private switch connections; 80-horse power considers and extra engine with electric light to secure professional players, of which their respective teams for league matches entirely consist. There are 450 registered professionals well lighted. For particulars address WILL. in connection with the league clubs, whose wages range from £2 10s. to £5 a week.—(Tit Rochester, N. Y.

The Kearsargs's Ensign. Austin Quimby, one of Salem's oldest sea-

men, and who served all through the War on men, and who served all through the War on board the Kearsarge, has received from Capt. A. C. Bradley of Salem the Union Jack which was flying at the masthead of the grand old war ship when she struck the Roncador reefs. Capt. Bradley and Mr. Quimby are old friends, Mr. Bradley being in the Carbbean Sea at the time of the wreck of the Kearsarge and obtained the Union Jack, but only after a great amount of trouble from

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