

THE LANSING THEATRE

Thursday, April 2,

Friday, April 3

"THE STRANGE ADVENTURES OF MISS BROWN"

BY

EDDIE
FOY

AND
COMPETENT
COMPANY

THOMAS KEENE

First appearance of the eminent tragedian in three years.

ONE NIGHT ONLY

THE STAGE

Wednesday night at the Funke the Della Fox company presented "Fleur de Lis" for the first time in this city, and on the night following Sol Smith Russell gave two new plays at the Lansing. Tonight at the Funke, Richard Mansfield will be seen as "Baron Chevrial" in "A Parisian Romance," the play that first brought fame to this actor. "A Parisian Romance" has not been seen in Lincoln. Next week Thomas W. Keene will reappear at the Lansing after an absence of several years, and at the same theatre Eddie Foy, of "Sinbad" fame will be seen in the new-to-Lincoln farce, "The Strange Adventures of Miss Brown." Lincoln is faring well at this, the tail end of the season.

Did it ever occur to you, gentle reader, that it would be better if the first ten minutes of a comic opera were omitted? In nine cases out of ten the first ten minutes are entirely superfluous. Nobody ever pays any attention to the opening, and they could not if they would—the late comers prevent that. The early part of the performance of "Fleur de Lis" at the Funke Wednesday evening might have been given by puppets. Two-thirds of the audience were seated after the curtain had risen, and the buzzing was a good deal like a Sunday school before the bell rings. It was impossible to hear anything that was said on the stage.

The humorous legs of Jefferson de Angelis are the feature of "Fleur-de-Lis." These legs, if I remember correctly, began their humorous career

with the old McCaull Opera company. They were humorous there and they have been humorous ever since. In this new comic opera they display a rather high order of humor. In fact, while there are many alleged funny things in the opera, the real humor runs largely to De Angelis' legs, and if it were not for the comedian's legs, things would be rather melancholy most of the time. His legs are so expressive and so eccentric. There is an individuality and unctuous wit about them very seldom seen in legs. They are great. It is no wonder they are to be starred next season. They ought to have been sent out at the head of a company long ago. De Angelis' legs, supported by a few people, with some costumes and scenery thrown in, would be a success anywhere.

"Fleur-de-Lis," without The Legs, would be flat and unprofitable. There is little or no catchy music in it. The man who wrote the text, Mr. Cheever Goodwin, made a singularly earnest effort to be funny. That was evident in the jokes. But it was very prettily given, and the second and third acts had some bright and clever passages. Alf Wheelan and De Angelis work well together. Nothing in the opera, save the one feature above referred to, leaves any impression on the mind, yet the recollection is of a pleasant, bright entertainment. There are two or three rather good voices in the company.

Della Fox has a suitable role and no doubt she satisfied her admirers. When she was on the stage there was a suggestion of "Wang." She seemed to need the support of some large, assertive man like Hopper. Her name is printed in large letters on the show bills and she is

the star. It is a well known fact that one star differeth from another star in glory. If I do not wax enthusiastic in my tribute to Della Fox the reader may imagine that it is because the end of the space allotted in The Courier for this review has been reached.

Sol Smith Russell appeared in two plays and delivered an address before the curtain at the Lansing Thursday night. Russell and his curtain talk go together like Hopper and his "Casey at the Bat." The curtain raiser, "Mr Valentine's Christmas," gave the comedian an opportunity for a monologue with the proper admixture of pathos and soft music dear to Mr. Russell's heart, and it was of a much higher order, artistically, than the farce that followed. "An Every Day Man" is a rather flimsy vehicle, but Miss Merigton's new comedy carries Mr. Russell safely through two hours of wholesome entertainment and leaves him in the possession of the satisfactory feeling that he has pleased the audience. One of the secrets of Mr. Russell's success is that he understands the two greatest weaknesses of American audiences, humor and pathos, and appreciates the fact that the best way to bring out these elements is to offset the one against the other.

ANNOUNCEMENTS.

"Shore Acres" will be seen in this city next month.

There is not a local theatre-goer who claims to know anything about art on the stage, who would not regret to hear that Mr. Richard Mansfield has decided to confine his operations to a few of the larger cities. He has always been welcomed here, not only because he was worthy of it, but because the people in general have learned to like him for

himself.

No young man has ever risen so rapidly or won his way into the hearts and good will of theatre-goers in such a surprisingly short time. It is his deep artistic sense that first drew attention to his work, and it is the same attention to detail and study that has placed him where he is today.

There can be no question but that Mr. Mansfield and his splendid company will get a royal reception at the Funke opera house, tonight, Saturday, March 23. His great characterization of "Baron Chevrial" in a "A Parisian Romance" will surely be witnessed with absorbing interest.

One of the gala events of the theatrical season will be the appearance in this city on Thursday, April 2, at the Lansing theatre of the well known comedian Eddie Foy, presenting the latest comedy craze, "The Strange Adventures of Miss Brown." No comedy in late years has achieved quite the success as this play. It is at present running in London, where it has reached its 250th performance, and in both New York and Boston the success has been phenomenal, and the press in both cities has been unqualified in its praise. Financially it has exceeded "Charley's Aunt" and "Too Much Johnson" at the Standard theatre, New York, where both of these pieces were originally produced. Of Eddie Foy nothing need be said that the theatre-going public is not aware of. He is without doubt one of the foremost eccentric comedians of the age, and the part of Miss Brown could not have been better suited to his abilities had it been written expressly for him. The cast has been especially selected, and many of the original company are among the number. The names include among others that of Harry Brown, the well known comedian, Jas. E. Sullivan, C. J. Buridge, Effie Dinsmore, Lizzie Conway, Lizzie Morgan and many others. There is a continuous, lively, and consistent story of adventure running through the play, which is the exception rather than the rule with the English farcical plays.

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