

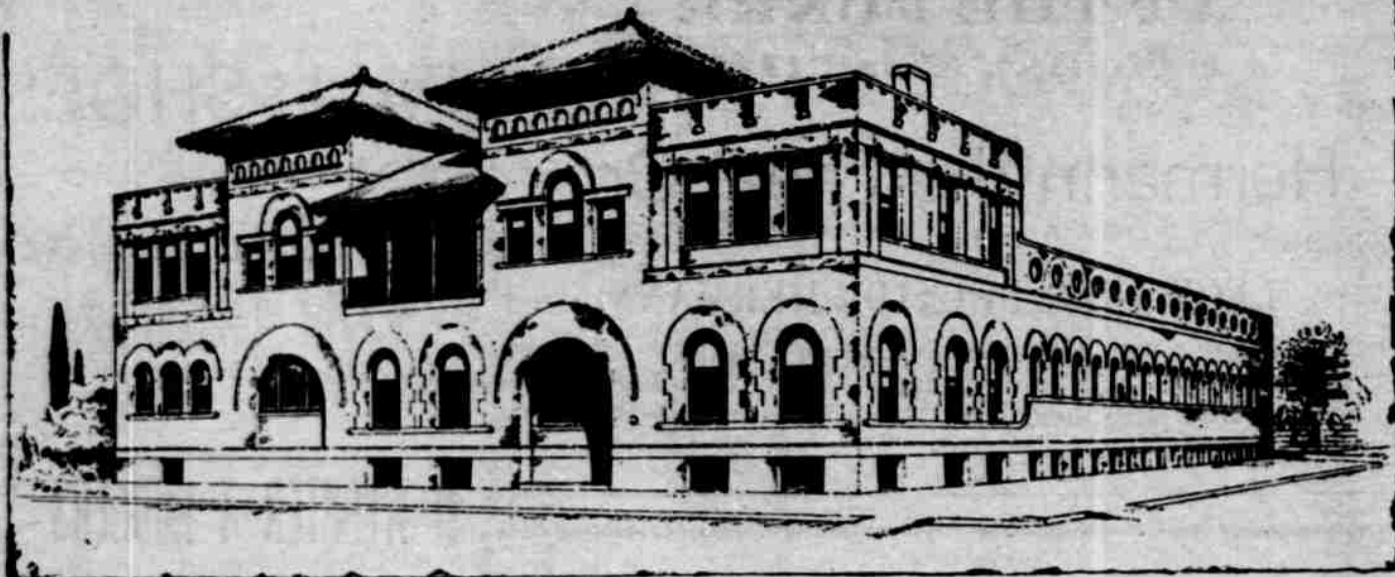
THE THEATRE

Roland Reed and his excellent company played to a not-over-crowded house on Monday evening. Mr. Reed shares with Sol Smith Russell an especial popularity here. Lincoln audiences feel personally interested in him and like him. He is generally called before the curtain, as he was on Monday, to make a speech full of puns and reciprocal good feeling. Isadore Rush was, as usual, richly gowned in the best taste. Her figure is beautiful, but her carriage is bad, and her gestures are surprisingly crude. Her voice has suffered from the strain which seems to attack most actresses' voices after they have been on the stage for long. A few like Modjeska and Julia Marlowe retain a flexible musical feminine, speaking voice but the melting tender voice is so rare upon the stage that the first liquid notes of a real voice pronouncing the simplest words are apt to receive undue attention and applause and per contra the conventional leading lady creak produced by over-strain of an originally delicate voice causes an unreasonable disapproval.

The play The Voyagers is a mild comedy with a half-breed villain, a new woman heroine and a Roland Reed hero. The company's chief fault is enunciation. From the star to the bell boy they spoke against time so rapidly and with so many elisions that many of the best jokes never reached the audience. The scenery was fitting and left nothing to be desired, which is better than thoughtless and inappropriate magnificence. Mr. Robert Cotton stands higher on the stage than any other American actor.

Koster & Bial's spectacular extravaganza which will be the attraction at the Funke opera house on Monday evening, November 7, is beyond doubt the largest production of its kind that has toured the western states since the days of David Henderson's popular Chicago opera house attractions. The piece

was engaged to personally direct the orchestra. The company presenting the extravaganza number forty people and includes the best of high class vocalists, comedians and specialty artists. The scenery is newly designed and painted by the best scenic artists in the country. Especial attention was given to the wardrobe and elaborate costumes provided for the artists. The season was opened at the Harlem opera house in New York city and the popularity of the piece was again proven by a crowded house at every performance. Leaving New York "Gayest Manhattan" played week stands in Washington, Baltimore and Philadelphia. In the last named city the company appeared at the Auditorium during jubilee week and every night before 8 o'clock it was necessary to have the S. R. O. sign in the lobby of the theatre. Two weeks of one night stands break the journey of the com-



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Koster & Bial's

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Musical Direction of Composer Mr. W. H. Bachelor.

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Artist (joyfully)—Hurrah! I sold my masterpiece today for \$500.

Friend—You'd better lay low for a few weeks until the trouble blows over.

He—If your head aches, my dear, I wouldn't go to the sewing circle this evening. She—Then the other women will be sure to talk about me.



was originally presented to the public at Koster & Bial's world famous music hall in New York city, and for forty consecutive weeks drew immense audiences. Then it was taken on the road and enjoyed a highly successful season of thirty-five weeks. This year, Mr. John F. Harley, a well and very favorably known New York manager, has absolute control of the extravaganza. Mr. Harley's first move was an entire reversion of the libretto, he himself, rewriting the libretto, bringing it strictly up-to-date in songs and clever specialties. Mr. W. H. Bachelor, the composer of the music,

company to Denver, where the Tabor opera house will be played. From Denver the extravaganza will go to San Francisco for a run at the Columbia theater. Leaving San Francisco only week engagements will be played for two months. The principal cities to be visited include St. Paul, Minneapolis, Chicago, Detroit and Kansas City. The full cast, with all the magnificent scenery, elaborate costumes and brilliant effects, will be seen at the presentation of the piece in Lincoln.

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