

SATURDAY EVENING, DECEMBER 6, 1902.



JACK FROST WILL TAKE A FALLOUT OF THE THERMOMETER.

THE MINNESOTA BANANA BELT GARDENER WILL HAVE TO PUT A COAT ON THE BANANA PLANT.

THE TUNNEL TO THE OUTER WORLD WILL HAVE TO BE DUG OCCASIONALLY.

THE SLIPPERY SIDEWALK IS ALWAYS WITH US.

IN THE COLD GRAY DAWN THE FURNACE NEEDS ATTENTION.

## THE THEATERS

### BILLS FOR THE WEEK

**AT THE METROPOLITAN—**  
Sunday Evening, Mary Elizabeth Forbes in "Barbara Frietchie."  
First Half Week, opening Monday evening, Otis Skinner in "Lazarre."  
Last Half Week, "The Storcks."

**AT THE BIJOU—**  
"Mr. Jolly of Joliet."

**AT THE LYCEUM—**  
Fertis Company in "Hazel Kirks."

**AT THE DEWEY—**  
"Dainty Duchess" Vaudeville company.

"Barbara Frietchie" for one night—To-morrow night at the Metropolitan Mary Elizabeth Forbes, supported by what is claimed to be an excellent company, supplied with special and elaborate scenery and effects, will appear in the title role of Clyde Fitch's dramatic triumph "Barbara Frietchie," a play that is by many regarded as the greatest American war drama ever written. The good old stars and stripes, occasionally mingled with the flag of the confederacy, will flutter and flaunt everywhere in the drifting winds of the stage with fine American independence. The memories of the war of the rebellion and war heroes will be most interestingly revived.

Otis Skinner in "Lazarre." At the Metropolitan for three nights and matinee beginning Monday, Dec. 8, Otis Skinner will submit to the playgoers of Minneapolis the romantic drama which he and Aubrey Boucicault dramatized from Mary Hartwell Catherwood's "Lazarre." If he excels himself in this story of the lost "Bourbon prince" and his identity with Eleazar Williams, the Indian missionary of Wisconsin, has provided him with the best play of his career.

The theme, full of the fascination that pervades a historical mystery; the character, a prince of the blood royal of France, and the time, just following the red days of the terror, certainly should form a combination of limitless dramatic possibilities. To those who know the abilities of Mr. Skinner and his collaborator as craftsmen, and artists in things pertaining to the stage, there is little doubt that "Lazarre" is a well-written, well-set and well-acted play.

Having been enamored of the Eleazar Williams legend as a basis for a drama many years before Mrs. Catherwood's book appeared, Mr. Skinner has naturally given to the production his best work. Always a careful and artistic producer, he is said to have selected himself in the environment he has provided for "Lazarre," the scenery and effects approaching the elaborate. There are two scenes in particular that are well spoken of by those who have seen them—Lazarre's tepee on the shores of Lake George by moonlight, and the Palace of the Tuilleries during the Napoleonic levee. The first mentioned furnishes the background for one striking incident of the play—where the young, half-breed peers through the mist that has clouded his memory since childhood, sees again the horrible tragedy of the Terror, and declares himself to be the king.

In the play, there are five acts. In them are disclosed the Lake George home of the count de Chamouni, French emigre; an Indian camp on the shores of the lake, the Palace of the Tuilleries, the residence of the Count de Provence in Russia, and Lazarre's home at Green Bay, Wis. Accompanying Mr. Skinner this season there is an unusually good group of players, including Nanette Comstock, Maud Durbin, Walter Allen, Charles Waller, Joseph Weaver and Ben Ringgold and a number of others.

"The Storcks," the musical fantasy triumph announced for three nights and matinee commencing Thursday evening, is really an attraction of unusual importance, as the piece was presented for five months in Chicago, where it has broken all previous "Windy City" records, from both a financial and artistic standpoint, and the company numbering seventy-two people, have not only been, comparatively speaking, fairly eulogized by the western press and public, but it is

unquestionably one of the best ever organized in the west. The company includes Richard Carle, Gilbert Gregory, William Wolff, Frank Rushworth, William Rock, Abbott Adams, Dan Moyle, Frank Randall, Melville Baldwin, Edward Beck, Felix McClure, May De Sousa, Harriet Standon, Joles Intropidi, Ethel Johnson and Ed Jensen.

"The Storcks" is in two acts and the second act in two scenes, the three stage settings representing the Bungloo's palace gardens, a forest glade, and Malzadoc's banquet hall. The plot has been drawn from a story by William Hauff, and freely filled with modern dialogue by Richard Carle and Guy F. Stealy. The latter also wrote the lyrics. The music is by Fredric Chapin. The narrative runs in this way:

"The Bungloo has thrown Henrico into prison and his father, Malzadoc, goes to the palace in a peddler's disguise to be revenged; he displays a snuff box which catches the fancy of the Bungloo, who buys it. The box contains magic snuff and a legend which states that a pinch of the snuff, followed by the utterance of the word "Mutabor" will change any person into a bird or beast. Human form can be regained by repeating the word "Slinguff" suggests a hunt for the royal sceptre, which has been carried away by the storcks, and as a stork make-up seems the best for the purpose, they take it. No sooner are they in feathers than Malzadoc puts Henrico on the throne. The storcks cannot recall the word "Mutabor" and are shoed into the forest. Violet, who has overheard the sorcerer's plot, is turned into an owl, and must remain one until some man will marry her without knowing her identity.

The storcks and the owl meet in the forest, the owl looking for a husband and the storcks for some one to lead them to the sorcerer's retreat, where their only hope is in spying and picking up the magic word. The owl knows where Malzadoc can be found, but will trade the information only for the promise of marriage. The Bungloo passes her over to Slinguff and agrees to change the bigamy laws so far as shoemakers are concerned.

Malzadoc has sent invitations to all the sorcerers of the neighborhood to join him in a feast and celebrate the triumph of magic. He tells the company how he tricked the Bungloo, speaking the hidden word in his account of the transformation. The storcks, hidden at a window, lose no time in becoming men again, and presently walk into the banquet hall. The Bungloo and Malzadoc then enter into an agreement by which Henrico is to marry Helen, and the sorcerer is to confine his magic to hypnotizing the royal cook.

There are twenty-five musical numbers. Some of them are of the specialty order, notably "What! Mary!" which Mr. Carle and five of the leading comedians sing. In "Flirty Little Gertie," which Miss De Sousa and fifteen dancing soubrettes render, all the characters carry out the narrative in costumes and pantomime. Another musical novelty is the "Picnic Song," sung and acted by the entire chorus.

have brought flattering attention to the company on its tour.

The opening piece is travesty, pure and simple. It has been provided with a mesh of complicated plots and the characters are well-known men and women, with paraphrased names. The latest music and most popular songs are features, and the chorus is a prize-winner both for appearance and ability in a vocal line, the management claims. The finale of the performance is a comical skit called "Harem Scarem," which deals with some "comedians" of national importance. The company giving the performance is large and well equipped, and from all points where it has been seen reports are favorable, and a large advance sale at the Dewey this week indicates interest taken by the Minneapolis public.

In fact, "The Storcks," from all accounts, the vaudeville bill, another strong fe-

ture, a most original idea, inasmuch as most of the "birdie" chorists have each a few bars to sing as individuals. Another prominent number is "The Fisher and the Mermaid," sung by Miss De Sousa, and the entire chorus of forty-five voices. An extravaganza feature that is highlighted by a most novel electric, mechanical and scenic display, as is also "The Song of the Night," Frank Rushworth's solo, sung as a finale of the first scene of the second act, a song descriptive of beautiful scenic splendor representing a lull in the forest—at sunset—thronged with owls and vividly presenting hundreds of fireflies and the setting of the sun, and the gradual appearance of a glorious full moon in the heavens, which are fairly emblazoned with every color of the rainbow.

comedy by Charles Neuman, is unlike the average musical comedy inasmuch as a well told and funny story is the basis of the play. The characters are all good, some of them new to the stage, and all are drawn in Mr. Neuman's bright, breezy and satirical style. They include a typical Fourteenth street song and dance man and his sister, who comprise the vaudeville sketch team of "Jolly and Jolly, Jollies and Jokers of Joliet," impersonated by Edward Garvie, a singing and dancing comedienne well in the front rank, and Molly Thompson, a singing and dancing comedienne, who in the leading support of Peter F. Dalley in a similar character made a hit whenever she appeared; a self-made man not unrelated to Seymour Sides in "The Wrong Mr. Wright" and played by John Allison, who for several seasons successfully starred in that clever farce. Among the other characters may be mentioned a country doctor of original and pronounced views, whose every speech is a laugh-getter, and a stammering negro servant, whose every attempt at one is another.

A gushing old maid, played by that queen of comediennes, Ada Deaves, receives about as much laughter and applause as it seems possible for any one woman to evoke, and the Swedish servant girl, impersonated by Maude Allison, who will be remembered as having successfully played a similar part in Broadhurst's "What Happened to Jones," is another character which evokes roars of laughter. The numerous other female characters afford the ladies an opportunity to sing, well, look well and wear gorgeous gowns. The cast is well supported by a well trained chorus of exceptionally pretty girls, who can both sing and dance, the specialties and musical numbers are numerous and the entire performance goes with a dash and snap that is truly refreshing, but entirely free from vulgarity or suggestiveness in any form. Other members of the cast include Miss Madge Lawrence, F. J. Byrd, Frank Baldwin, W. F. Kane, W. C. Stealey, W. M. Rice, J. F. King, Henry Stratton and others.

"Mr. Jolly of Joliet" will begin a week's engagement at the Bijou Sunday at 2:30 p. m., with matinees on Wednesday and Saturday.

Richard Carle, Josie Intropidi, Gilbert Gregory and William Wolff, in "THE STORCKS," AT THE METROPOLITAN, DEC. 11-12-13.



RICHARD CARLE, JOSIE INTROPIDI, GILBERT GREGORY AND WILLIAM WOLFF, IN "THE STORCKS," AT THE METROPOLITAN, DEC. 11-12-13.

is a revelation of the latest ideas in opera, musical comedy, and extravaganza.

"The Dainty Duchess." "The Dainty Duchess at Home," opening the performance of the "Dainty Duchess" Extravaganza company, which begins a week's engagement at the Dewey theater to-morrow afternoon, is something new in this form of musical extravaganza. A large chorus and numerous funny comedians supporting Miss Nellie Sylvester, the star, and a lavish display of costumes and scenery are features that

of the performance, contains some of the best performers in the business, among whom are Tenley and Simonds, "two real comedians"; the three De Vans, acrobats; the Sisters De Graff, two "up-to-date girls"; Washburn and Topack, "The sporting editor"; Lester and Anger, "German comedians"; Joelson and Moore, illustrated songsters.

There will be matinees every day at the Dewey, with a special performance Friday afternoon for ladies.

"Mr. Jolly of Joliet," the new musical

the offering at the Lyceum, for the coming week, will be a grand revival of that beautiful old play, "Hazel Kirks." This play has served to make more "stars" than any other play written. It was in this drama that Ethel Ellsler made her first "hit" and won her first laurels.

"Hazel Kirks" is conceded to be one of the most powerful English dramas ever written. It affords a series of powerful acting scenes, and at the same time contains a vein of comedy, which is deep enough to relieve the dialogue from any monotony.

Miss Hayward will appear in the title role, and those who have seen her before will remember her sweet womanly interpretation of the part, and those who

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OTIS SKINNER AS LAZARRE, AT THE METROPOLITAN, DEC. 8, 9, 10.



SOME OF THE BEAUTIES IN "MR. JOLLY OF JOLIET," AT THE BIJOU NEXT WEEK.