AT THE THEATERS

Metropolitan—First Half ..... Dockstader's Minstrels
Second Half ..... "Prince of Pilsen"..
Bijou ..... "Shore Acres"
Lyceum ..... "Brown's in Town"
Dewey ..... "Cherry Blossoms" Burlesquers

Metropolitan—Dockstader's Minstrels.

Lew Dockstader and his great minstrel company will begin a four nights' engagement at the Metropolitan tomorrow night. It is this theater's habit to have only the first-class minstrel company as one of its offerings season after season, and this year's company is said to be greater than its predecessors, it being the ideal outcome of Mr. Dockstader's experience and the consummation of plans conceived by him for placing minstrelsy at the top notch.

Including the large company of stars are Carroll Johnson, the Beau Brummel of minstrelsy; Neil O'Brien, unique humorist; Ford Brothers, Eddie and Max, America's most artistic wooden shoe clog and buck dancers; the Imperial Hussar Cadet band of thirty pieces, in selections from grand opera, up-to-date marches and melodies, whose phenomenal playing ranks it among the great boy bands of the world; O'Brien and Hallett in a screamingly funny novelty; Lew Dockstader, the world's greatest artist in black-face comedy, whose quaint humor in monolog and singing of negro songs has gained for him a world-wide reputation. It has been Mr. Dockstader's idea for years, but one which he has not hitherto actualized to his own satisfaction, that music should constitute one of the essential features of minstrelsy. Accordingly, his company contains such well-known vocalists as Emanuel Romaine, Harry Ellis, James Wallace, Grey B. Weller, John Early, William Mallett and James B. Bradley, besides a score of talented singers accompanied by an operatic orchestra of twenty pieces, under the direction of Professor Bernard Schilinski. The closing number of this great minstrel entertainment, entitled "The South is the Home for Me," staged and produced by James H. Decker, is a big spectacular transformation scene, showing four beautiful pictures of the south; first, a cotton field in full bloom in the gray-green light of early dawn; then the gradual coming of the sun to full sunrise; the scene gradually broadens to full noon-day, then waning to early eve, twilight, moonlight and closing down to darkness, from which comes forth a Georgia melon patch, with a typical darkey seated on a mammoth melon, his sparkling eyes and open mouth gloating over the contemplated feast. As the light broadens, the melon opens up, and as he is about to grasp a choice morsel, darkness swallows him bodily, and he is next seen settled upon a huge sunflower, seemingly awakening from a dream. Looking around, he sees nothing but a golden field of waving sunflowers; then he hears a strain of music floating over the field, accompanied by sweet melodies of the south, and he becomes fully awakened.

Thus with spectacle, music, song and comedy does Lew Dockstader's great minstrel company come to us.

LEW DOCKSTADER
Opening with His Minstrel Company at the Metropolitan To-morrow Night.

Metropolitan—"Prince of Pilsen"—

Henry W. Savage's "Prince of Pilsen," the famous Pixley & Luders musical comedy that is on a tour across the continent, has left a trail of glory behind it. It had a three months' run in Chicago last season, that broke the best records of the Studebaker; five months at the Tremont theater, Boston, that showed top-notch business for the entire time, and five months at the Broadway theater, New York, making a record that created much talk even in Gotham, closing an uninterrupted run of sixty-five weeks in all. It closed then only that the entire production might be put on brand new, and more beautiful than ever, for the continental tour. Now it is robed from curtain to curtain like a Fifth avenue belle. Designs for costumes are by Barnes, who designed the first producton, and he improved greatly on his first efforts.

The cast is without reproach. Arthur Donaldson, who has played the part of the Prince of Pilsen from the first will appear here in the same part; Miss Trixie Friganza is Mrs Crocker, the widow; Jess Dandy is Hans Wagner; Henry Taylor, Lieutenant Tom Wagner; Walter Clifford, Lord Somerset ("Artie"); Nick Long, Francois; Ruth Peebles, Nellie Wagner; Elmira Forrest, Edith; Idalene Cotton, Sidonie, and Ada St. Albans, Jimmy, the bell boy.

The young ladies who represent the various cities in the "Song of the Cities" are: May Watkins, Boston; Bonnie Weldon, New York; Bessie Warren, Philadelphia; Bessie Friganza, Baltimore; Lillian Whiton, Washington; Estelle Libert, Chicago; Ida Stanhope, St. Louis; Loretta La Fitre, New Orleans and Margaret Eastman, San Francisco. Then there are the Vassar girls; the bathing girls, the sea-shell girls, the muntresses, the golf girls, the jockey girls, the French maids, etc. One of the invariable hits of the production is "Heidelberg," by a double quartet, and the Prince of Pilsen, sung without accompaniment by the orchestra.

"Prince of Pilsen" will appear at the Metropolitan for three nights and Saturday matinee commencing next Thursday evening.

WE ARE KING,
At the Metropolitan, Nov. 15-18.

The Raven (Mr. Clifford)—Sign it; seal it with your signet ring.
Venner (Mr. Whiteside)—Not for gold and precious stones.

Bijou—"Shore Acres."

There must be great merit and sterling worth in a play to carry it thru eleven or more consecutive seasons. Such a play is "Shore Acres," underlined for production at the Bijou opera house the coming week, commencing with matinee to-morrow.

This charming idyl of American home life was written by the late actor-dramatist, James A. Herne, and first produced by him at McVicker's theater, Chicago, in May, 1892, and t still continues to bask in the sunshine of public favor. In its career it has broken many records for long runs, the longest being a season's run at Daly's theater, New York. It is, perhaps, the best play of its kind yet written, and Mr. Herne has fairly earned the reputation it brought to him. It has a simple plot and tells a plain story, its strength lying in its characterizations, which are recognizable as true types of the people who dwell along the rock-bound coast of Maine. One of the most amusing scenes in "Shore Acres" is the preparation of the real turkey dinner in the second act. As the fragrant odor of the cooking is wafted thru the house one çan easily imagine that one is looking upon an actual incident of real life and its naturalness is heightened by the stormy scene at the close of the act.

There are four acts and two tableaux in the play and special scenery adds to the effectiveness of the presentation. Possibly the most sensational episode is the lighthouse scene that closes the third act; but the most interesting act is the closing one of the play, and its final scene has been warmly commended by every critic in the land.

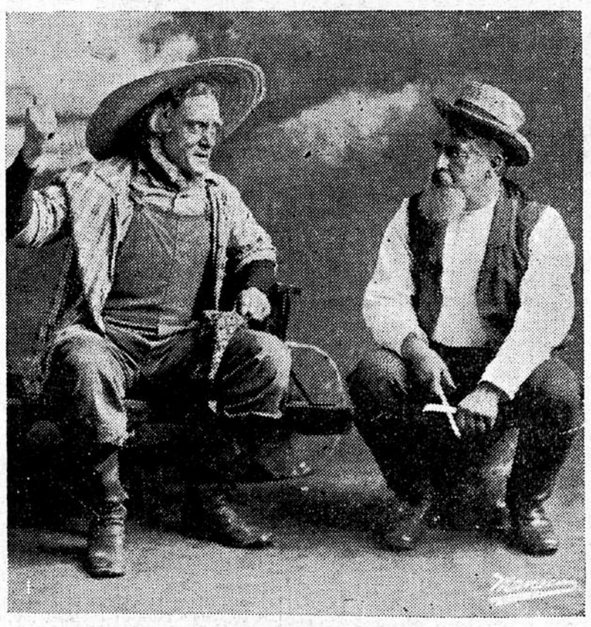
The company is made up of players of recognized ability, and is headed by James T. Galloway and Atkins Lawrence. The production this season will be under the personal direction of Mrs. James A. Herne.

Lyceum—"Brown's in Town."

"Brown's in Town," (where have I seen that face before?), Mark E. Swan's funny farce will be presented by the Ferris stock company at the Lyceum for one week, commencing next Sunday evening.

The matinees will be given as usual on Tuesday, Thursday and Saturday. The piece is full of snap and ginger and the audience is kept in one continuous roar from the time the curtain rises until it falls. The play has been presented in Minneapolis a number of times before and was each time greeted with large audiences.

The plot has to do with the troubles of Dick Preston, son of a rich stock raiser, who marries the girl of his heart. Because of his father's opposition to matrimony, he takes her away to a snug little country cottage, and in order to conceal his identity assumes the name of Brown. Mutual friends, however, accidentally discover their rustic friend, the first to appear being Suzanne Darce, who is let into the secret and consents to aid the truant couple. Next on the scene comes Arthur Howard, a former sweetheart and suitor for the hand of Dick's wife, who is told that Suzanne Darce is the real wife in order to keep him quiet. Dick's father then unexpectedly makes his appearance, and the unhappy boy leads him into the belief that Howard is Brown and Suzanne is Mrs. Brown, tho unfortunately for him the genuine wife has meanwhile informed the unsuspecting old gentleman, that she, herself, is Mrs. Brown, and the now irate parent jumps to the conclusion that Howard is a bigamist and double-dyed villian in general, and straightway makes preparations to leave the premises and take his son Dick with him. Finally, in sheer desperation, the latter confesses the truth, and the eccentric old man, who has taken a great liking to Mrs. Dick, overcomes his extraordinary scruples and bestows his parental blessing. A colored cook and a German heiress in search of her affinity also add interest to the story. The fun starts from the raise of the custain and keeps up with unceasing vigor, one complication following another with astonishing rapidity.



TELLING ABOUT MOTHER
A Scene from Shore Acres at the Bijou Next Week.

The piece is in three acts and employs the cream of the Ferris company. A. Byron Beasley will assume the character of Dick Preston; the part of Abel Preston, his father, will be played by Charles C. Burnham; William H. Murdoch will interpret the role of Arthur Howard, a dentist; the part of Worth Carew, a gentleman of leisure, will be played by Joseph Tottem; George J. Elmore will be seen in the part of Pollock, the gardener; Miss Maude Gilbert will be seen in the role of Letty, Dick's wife; Miss Maisie Cecil will play the part of Suzanne Darce, who knows a thing or two; the part of Freda Von Hollenbeck, a German heiress in search of her affinity, will be played by Miss Leslie Bingham; Miss Frances Murdoch will interpret the role of Primrose.

THE ALPINE FAMILY.
The Alpine Family, Highest Salaried Act in America, with the Cherry Blossoms Company at the Dewey Theater Next Week.

Dewey—"Cherry Blossoms."

"The "Cherry Blossoms" Burlesque company will be the atraction at the Dewey next week, with the usual matinees. The members of this company have been culled from the leading vaudeville houses of both continents. The management has spared neither time nor money to get together a company second to none. It is claimed that the "Cherry Blossoms" company has among its members more "headliners" than any burlesque or extravaganza company now touring the country. The company includes, besides a bevy of pretty chorus girls, twenty-five other members, numbering in all forty people, among whom are such headliners as Orleta-Hurd-Orleta, opera bouffe singers; Spencer and Held, Irish comedians; the famous Gotham Comedy Four; Messrs. Lang, Harris, Taylor and Herbert, the four eccentrics; Williamson and Gilbert, sketch artists; the Alpine family, and John Perry, the Celtic bard. The costumes were especially designed for the company by Mlle. Carlyle, the famous English costumer. The scenery and mechanical effects are marvels of perfection, making a stage picture worthy of consideration.

FOOTLIGHT FLASHES.

For the half week commencing Nov. 15 Walker Whiteside will present at the Metropolitan his elaborate production of his latest big success, "We Are King," by Lieutenant Gordon Kean of the British army.

Lulu Glaser in "Dolly Varden" will be the offering at the Metropolitan for half a week, opening Nov. 19. So great was its success in New York that it had two runs on Boardway, a rather unusual experience.

"Florodora," which gives every evidence of becoming the "Rip Van Winkle" of musical comedies, is booked for the Metropolitan for half a week, beginning Nov. 22.

Blanche Walsh will play an engagement of half a week at the Metropolitan, opening with a matinee on Thanksgiving Day, presenting Tolstoi's "The Resurrection."

Among the many good things underlined for early appearance at the Metropolitan are Madge Carr Cook in "Mrs. Wiggs of the Cabbage Patch," Clara Bloodgood in Clyde Fitch's latest success, "The Girl with the Green Eyes," Ezra Kendall in "The Vinegar Buyer," "Quincy Adams Sawyer," "The Storks" and Wm. H. Crane in "The Spenders."

In the latest musical extravaganza, "The Beauty Doctor," Manager Fred E. Wright has made a feature of the singing strength of his big company of sixty, which will be seen at the Bijou soon.

"The Yellow Kids" will have an inning at the Bijou soon, in "McFadden's Row of Flats."

Among the offerings at the Bijou in December will be "A Desperate Chance," by Theo Kramer, who has put on so many successful melodramas.

That tuneful and delightful comic opera, "The Chaperons," is underlined for an appearance at the Bijou this season. It is one of the most prominent musical successes of recent years.

"Why Women Sin," a new melodrama which is meeting with great success, is one of the Bijou bookings.

Mason and Mason, a clever duo of German comedians who made such a favorable impression here last season in their musical farce, "Rudolph and Adolph," will play a return engagement at the Bijou this season.

The big Orpheus show, said to be the strongest vaudeville organization on the road, will be seen at the Bijou later in the season.

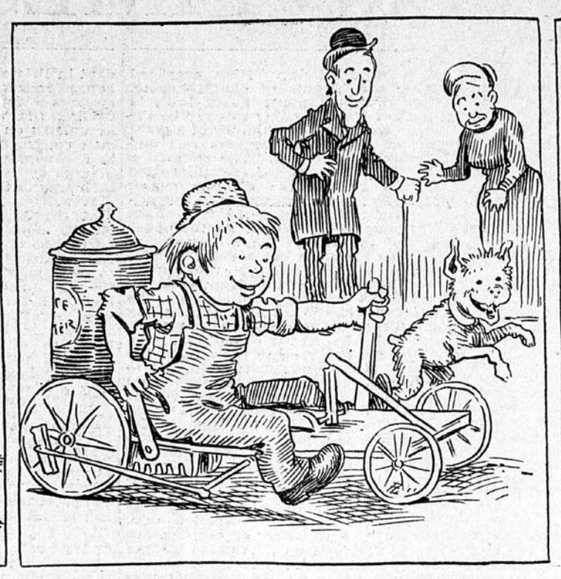
"The White Slave" is scheduled for a week at the Bijou following "Shore Acres." Bartley Campbell's great play is good enough to have made the reputation of any playwright.

B. C. Whitney's big production of Rice's musical tomfoolery which will be seen at the Bijou following "The White Slave," is described as one of the jolliest, cleanest and most refined musical comedies on the road.

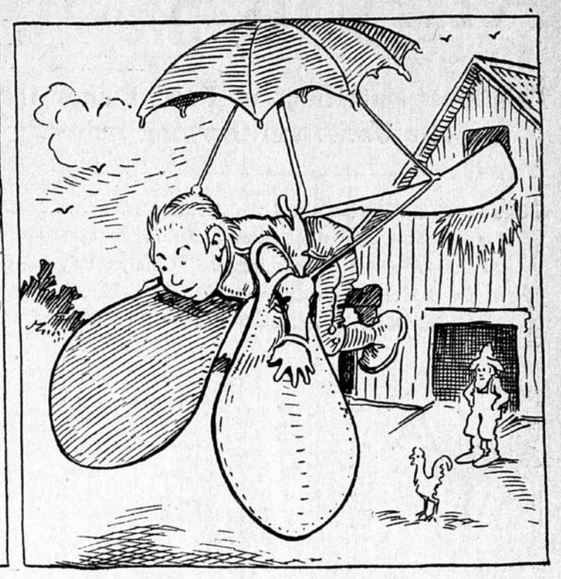
Following "Brown's in Town," Dick Ferris will appear in the cast in Clyde Fitch's drama of western life, "The Cowboy and the Lady."

BORN A MECHANIC, HE WAS ALL RIGHT TILL HE TACKLED THE STOVEPIPE

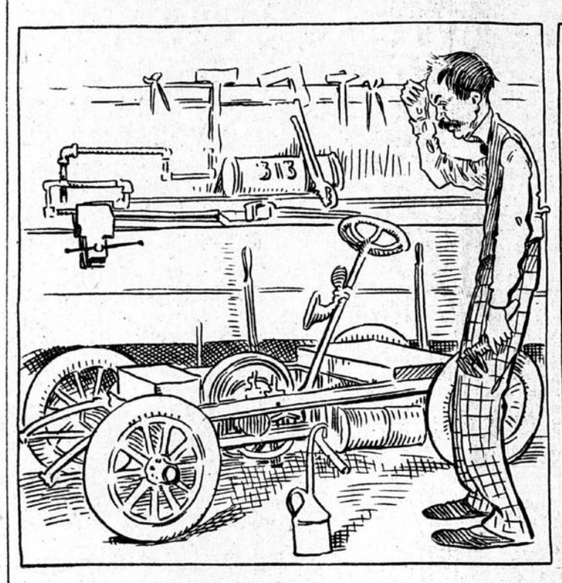
As a baby the first object he grasped was a hammer



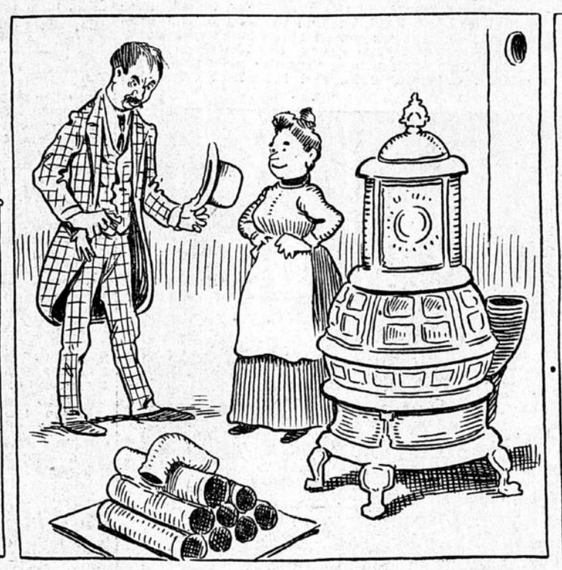
While a mere child he proved himself a mechanical genius.



His flying machine was as successful as any built by the great scientists.



When a man he built his own automobile.



But when his wife asked him to set up the stove for the winter—

He at last met his Waterloo.

PERSONALITY IN PHOTOGRAPHS

Miss Alice Austin, a Former Minneapolis Young Woman, Is Winning Success in the East.

"You remember the difference between a photograph and a portrait?" queried Miss Alice Austin, as she showed half a dozen of her charming pictures. "'A photograph is only a map of a face, while a portrait is a map of a personality.'"

Miss Austin's photographs are famous in the east and they are full of that same personality, the subtle characteristic of each person, which the artist has stamped on paper thru the magical assistance of her camera. She seems to understand human nature and to put herself in a sympathetic relation with her subject, which brings forth the individuality long enough for it to be caught. The studies of children remind one of the delightful drawings by Jessie Wilcox Smith, Fanny Cory and Sarah Stilwell. Miss Austin does not claim to be a photographer for children alone and her portrait studies of men and her bits of landscape are true and artistic. There are half a dozen prints of stretches of river and trees caught along the Minnesota river which are full of the hazy atmosphere of October. Miss Austin confesses to a fondness for trees, and she has found strange subjects, gnarled trunks and leafless branches, which she has brought into a delightful relation with the rather bare hillside.

Miss Austin studied to become an artist before she thought of being a photographer, and the two branches of work are as harmonious as one of her own prints. She was teaching in Brooklyn when she had the good fortune to meet Mrs. Gertrude Kasebier, the wonderful woman photographer. Mrs. Kasebier became interested in the clever artist and suggested that she, too, take up artistic photography. Nothing loath, Miss Austin worked with her friend for a year, learning something of the secrets of a successful woman, and then opened a studio in Boston. She, too, has been wonderfully successful, and not only does she maintain a studio in Boston, but last summer she built a quaint place beside her cottage at Gloucester and she is as busy with the summer folk during the summer season as she is with the city people in the winter.

The charm of Miss Austin's photographs lies in their shading, the delicate gradations of color which soften all sharp lines and hard masses into a harmonious whole. Her art training has given her a knowledge of composition which has been invaluable and her own adaptability places her in a position intuitively to give her subject the only position in which she should be photographed. She has taken many famous persons, artists and actors, and one of her charming prints is of Miss Katherine Everts, so well known to Minneapolis people, who is playing with Otis Skinner and Miss Ada Rehan this winter. One of Miss Austin's most successful subjects was Professor Theodore Richards of Harvard and she took him in his own laboratory.

"Men and children give the best results," she said meditatively. "Women are self conscious. A woman is so anxious to have a pretty picture that she often loses her charm in an effort to look merely pretty. You have heard the story of the photographer who was told by a woman that she wanted to have a picture taken like a certain beautiful one in a case. 'Madame,' he said, politely, 'If you want a picture like that you must bring a different face.' Even if a woman has not beauty of feature she has the charm of individuality and when that is put on paper it is more interesting than mere purity of line."

Miss Austin is in the city for a month, dividing her time with relatives in St. Paul and with Mrs. W. E. Haskell in Minneapolis. Her friends have not permitted her to leave her work behind her and she has been very busy photographing many Minneapolis people. This is no new experience for Miss Austin has always found persons who want to be photographed no matter where she visited. She spent a month in Syracuse, N. Y., but had to take her camera with her and the same was true of a recent visit in La Crosse, Wis.

A daughter of ex-Governor Austin, Miss Austin resided in Minneapolis and St. Paul until four years ago when she went to Boston. She has a host of friends in the twin cities and her work has brought her as many more in the east.

SHUTTING HIM UP.

Chicago News.

"Yes," said the egotistical person, "I am proud of the fact that I am a self-made man, but, strange to say, I have never yet encountered a self-made woman."

"Oh, that's easily explained," rejoined the auburn-haired female, "one glance at a self-made man is enough to disgust a woman with the self-making business."

Defective Page